21 March 1981 US $1.95 (by air) 30p ISSN 0028 6362

Aus 55c NZ 60c Den Kr 10.75 Fr NF 10.40
Ger Dm 4.30 Malaysia $2.25 Spn 160pts

NME

NEW MUSICAL EXPRESS

World's most scrutable rock weekly

THE BUREAU DEPECHE MODE
SIMPLE MINDS PHIL COLLINS

JAP PAYBACK

A NIP INTO THE 21st CENTURY

BY MAX BELL PAGES 24-27

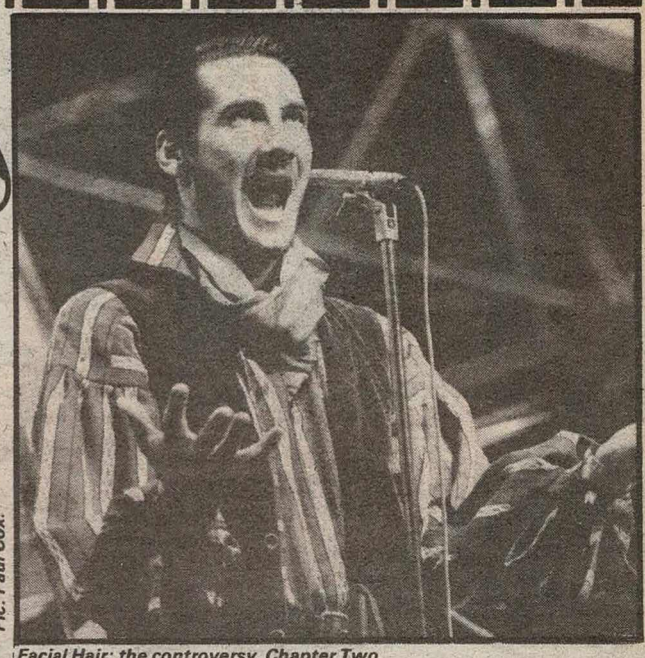
Tokyo at night/Pic: Japan Information Centre Plastics' Chica Sato/Pic: Kaoru Iijima

NME CHARTS

WEEK ENDING
March 21st, 1981

Pic: Francesco Mellina

Facial hair: the controversy. Chapter One.
Once upon a time, beards were very fashionable, almost de rigeur, in fact. Suddenly they vanished, but in many young hearts the urge for facial hair burned strongly and we witnessed the arrival of unshaven chic — very macho, very Clint Eastwood . . . (to be continued)



Pic: Paul Cox.

Facial Hair: the controversy. Chapter Two.
Where could facial fashion go from here? There was only one option left open — will you please welcome: bumfluff chic. Peter Hook of New Order (above, left) and Tony Hadley of Spandau Ballet (above) are advised not to get caught in any strong gusts of wind.

UK SINGLES

This Week	Last			Weeks in	Highest
1	(1)	**Jealous Guy**	Roxy Music (Polydor)	4	1
2	(4)	**Kings Of The Wild Frontier**	Adam & The Ants (CBS)	4	2
3	(10)	**Kids In America**	Kim Wilde (RAK)	2	3
4	(25)	**This Old House**	Shakin' Stevens (Epic)	2	4
5	(5)	**Do The Hucklebuck**	Coast To Coast (Polydor)	4	5
6	(2)	**Vienna**	Ultravox (Chrysalis)	8	1
7	(16)	**Reward**	Teardrop Explodes (Mercury)	3	7
8	(14)	**Four From Toyah**	Toyah (Safari)	4	8
9	(7)	**Something 'Bout You Baby I Like**	Status Quo (Vertigo)	3	7
10	(6)	**Southern Freeez**	Freeez (Beggars Banquet)	6	6
11	(3)	**Shaddup You Face**	Joe Dolce (Epic)	6	1
12	(10)	**Once In A Lifetime**	Talking Heads (Sire)	5	10
13	(8)	**St Valentine's Day Massacre EP**	Motorhead/Girlschool (Bronze)	4	5
14	(19)	**You Better You Bet**	The Who (Polydor)	2	14
15	(15)	**Star**	Kiki Dee (Ariola)	3	15
16	(22)	**I Missed Again**	Phil Collins (Virgin)	2	16
17	(12)	**(Somebody) Help Me Out**	Beggar & Co (Ensign)	4	12
18	(23)	**Jones v Jones**	Kool & The Gang (De-Lite)	2	18
19	(—)	**Mind Of A Toy**	Visage (Polydor)	1	17
20	(29)	**Ceremony**	New Order (Factory)	2	20
21	(27)	**Lately**	Stevie Wonder (Motown)	2	21
22	(—)	**Nagasaki Nightmare**	Crass (Crass)	1	22
23	(24)	**Hot Love**	Kelly Marie (Calibre)	3	23
24	(17)	**Rock This Town**	Stray Cats (Arista)	6	9
25	(—)	**Planet Earth**	Duran Duran (EMI)	1	25
26	(9)	**I Surrender**	Rainbow (Polydor)	7	3
27	(—)	**Twilight Zone/Wrath Child**	Iron Maiden (EMI)	1	27
28	(—)	**It's A Love Thing**	Whispers (Solar)	1	28
29	(—)	**You Can Handle It**	Sharon Redd (Epic)	1	29
30	(—)	**New Orleans**	Gillan (Virgin)	1	30

BUBBLING UNDER

Intuition — Linx (Chrysalis)
Living In The U.K. — Shakatak (Polydor)
Can You Feel It — Jacksons (Epic)
Good Thing Going — Sugar Minott (Hawkeye)
Respectable Street — XTC (Virgin)
Take A Trip — Shakin Pyramids (Virgin)

US SINGLES

This Week	Last		
1	(1)	**Woman**	John Lennon
2	(4)	**Rapture**	Blondie
3	(2)	**Keep On Loving You**	REO Speedwagon
4	(3)	**9 To 5**	Dolly Parton
5	(5)	**The Best Of Times**	Styx
6	(8)	**Crying**	Don McLean
7	(6)	**Celebration**	Kool & The Gang
8	(9)	**Hello Again (Love Theme From 'The Jazz Singer')**	Neil Diamond
9	(13)	**Kiss On My List**	Daryl Hall & John Oates
10	(10)	**Treat Me Right**	Pat Benatar
11	(12)	**The Winner Takes It All**	Abba
12	(11)	**The Tide Is High**	Blondie
13	(7)	**I Love A Rainy Night**	Eddie Rabbitt
14	(16)	**What Kind Of Fool**	Barbra Streisand & Barry Gibb
15	(17)	**Hearts On Fire**	Randy Meisner
16	(20)	**Morning Train (Nine To Five)**	Sheena Easton
17	(19)	**Don't Stand So Close To Me**	The Police
18	(21)	**While You See A Chance**	Steve Winwood
19	(15)	**A Little In Love**	Cliff Richard
20	(22)	**Fade Away**	Bruce Springsteen
21	(25)	**Just The Two Of Us**	Grover Washington Jr
22	(23)	**Ah! Leah!**	Donnie Iris
23	(24)	**Living In A Fantasy**	Leo Sayer
24	(27)	**Somebody's Knockin'**	Terri Gibbs
25	(29)	**Angel Of The Morning**	Juice Newton
26	(34	**Can't Stand It**	Eric Clapton & His Band
27	(33)	**Don't Stop The Music**	Yarborough and Pebbles
28	(18)	**Games People Play**	The Alan Parsons Project
29	(31)	**Precious To Me**	Phil Seymour
30	(36)	**Being Wit You**	Smokey Robinson

US ALBUMS

This Week	Last		
1	(1)	**Hi Infidelity**	REO Speedwagon
2	(3)	**Paradise Theater**	Styx
3	(2)	**Double Fantasy**	John Lennon/Yoko Ono
4	(4)	**The Jazz Singer**	Neil Diamond
5	(5)	**Greatest Hits**	Kenny Rogers
6	(8)	**Guilty**	Barbra Streisand
7	(7)	**Autoamerican**	Blondie
8	(6)	**Crimes Of Passion**	Pat Benatar
9	(9)	**Captured**	Journey
10	(10)	**Zenyatta Mondatta**	The Police
11	(19)	**Moving Pictures**	Rush
12	(13)	**Celebrate**	Kool & The Gang
13	(11)	**Back In Black**	AC/DC
14	(22)	**Christopher Cross**	Christopher Cross
15	(15)	**9 To 5 And Odd Jobs**	Dolly Parton
16	(20)	**Arc Of A Diver**	Steve Winwood
17	(12)	**Gaucho**	Steely Dan
18	(18)	**The Two Of Us**	Yarborough & Peoples
19	(14)	**Hotter Than July**	Stevie Wonder
20	(21)	**Horizon**	Eddie Rabbitt
21	(17)	**The Turn Of A Friendly Card**	The Alan Parsons Project
22	(25)	**Winelight**	Grover Washington Jr
23	(16)	**Gap Band III**	Gap Band
24	(26)	**Imagination**	The Whispers
25	(29)	**The Nature Of The Beast**	April Wine
26	(23)	**The River**	Bruce Springsteen
27	(—)	**Dad Loves Work**	James Taylor
28	(24)	**Super Trouper**	Abba
29	(41)	**To Love Again**	Diana Ross
30	(34)	**Coconut Telegraph**	Jimmy Buffet

US Charts Courtesy 'CASH BOX'

UK ALBUMS

This Week	Last			Weeks in	Highest
1	(1)	**Kings Of The Wild Frontier**	Adam & The Ants (CBS)	17	1
2	(2)	**Face Value**	Phil Collins (Virgin)	5	1
3	(3)	**Vienna**	Ultravox (Chrysalis)	7	2
4	(4)	**Stray Cats**	Stray Cats (Arista)	3	4
5	(22)	**Journeys To Glory**	Spandau Ballet (Reformation)	2	5
6	(5)	**Jazz Singer**	Neil Diamond (Capitol)	16	5
8	(6)	**Dance Craze**	Soundtrack (2-Tone)	5	6
8	(7)	**Double Fantasy**	John Lennon and Yoko Ono(WEA/Geffen)	17	1
9	(9)	**Difficult To Cure**	Rainbow (Polydor)	4	4
10	(10)	**Makin' Movies**	Dire Straits (Vertigo)	10	5
11	(12)	**Manilow Magic**	Barry Manilow (Arista)	31	3
12	(14)	**Southern Freeez**	Freeez (Beggars Banquet)	6	12
13	(11)	**Point Of Entry**	Judas Priest (CBS)	2	11
14	(8)	**Moving Pictures**	Rush (Phonogram)	5	7
15	(19)	**Remain In Light**	Talking Heads (Sire)	4	15
16	(—)	**Very Best Of . .**	Rita Coolidge (A&M)	1	16
17	(13)	**Visage**	Visage (Polydor)	7	10
18	(17)	**Absolutely**	Madness (Stiff)	24	2
19	(21)	**Another Ticket**	Eric Clapton (RSO)	2	19
20	(—)	**My Life In The Bush Of Ghosts**	Brian Eno & David Byrne (Polydor)	1	20
21	(15)	**Killers**	Iron Maiden (EMI)	3	15
22	(28)	**Dirk Wears White Sox**	Adam & The Ants (Do It)	5	18
23	(16)	**Barry**	Barry Manilow (Arista)	15	4
23	(18)	**Guilty**	Barbra Streisand (CBS)	22	2
25	(29)	**Christopher Cross**	(Warner Bros)	2	25
26	(—)	**Toyah Toyah Toyah**	Toyah (Safari)	1	26
27	(23)	**Arc Of A Diver**	Steve Winwood (Island)	9	16
28	(—)	**Flesh & Blood**	Roxy Music (Polydor)	25	1
29	(27)	**Closer**	Joy Division (Factory)	10	8
30	(—)	**The River**	Bruce Springsteen (CBS)	10	4

BUBBLING UNDER

Kilimanjaro — Teardrop Explodes (Mercury)
20 Golden Greats — Al Jolson (MCA)
Imagination — Whispers (Solar)
Don't Point Your Finger — 9 Below Zero (A&M)
Some Bizzare Album — Various (Some Bizzare)
Thirst — Clock DVA (Fetish)

INDIES 33s

1 **Elgin Avenue Breakdown** — 101ers (Andalucian)
2 **New Age Steppers** — New Age Steppers (ON-U)
3 **Thirst** — Clock DVA (Fetish)
4 **And Don't The Kids Just Love It** — Television Personalities (Rough Trade)
5 **Defunkt** — Defunkt (Ze)
6 **Photos** — Eyeless In Gaza (Ambivalent Scale)
7 **Grotesque** — The Fall (Rough Trade)
8 **Voice Of America** — Cabaret Voltaire (Rough Trade)
9 **Lounge Lizards** — Lounge Lizards (E.G.)
10 **Totales Turns** — The Fall (Rough Trade)

INDIES 45s

1 **Ceremony** — New Order (Factory)
2 **Test Card** — Young Marble Giants (Rough Trade)
3 **Poor Old Soul** — Orange Juice (Postcard)
4 **Music Is A Better Noise** — Essential Logic (Rough Trade)
5 **Nagasaki Nightmare** — Crass (Crass)
6 **Tomahawk Cruise** — TV Smith's Explorers (Big Beat)
7 **Slugging For Jesus** — Cabaret Voltaire (Crepuscule)
8 **Work** — Blue Orchids (Rough Trade)
9 **We Write Letters** — Aztec Cameras (Postcard)
10 **Not Happy** — Pere Ubu (Rough Trade)

Chart by: Rough Trade, 262, Kensington Park Road, London W11.

REGGAE

1 **Give Love A Try** — Trevor Walters (Nationwide)
2 **What's It All About** — Black Henry (Third World)
3 **What A Day** — Christy Robinson (Student)
4 **Cruising** — Al Campbell (JB)
5 **Swing And Dine** — B-Sharp (Fashion)
6 **Good Time Going** — Sugar Minott (Hawkeye)
7 **Tonight** — Revelation (Kingdom)
8 **Jah Love** — Rebel Regular (Greensleeves)
9 **Warrior Stylee** — Mikey Dread (Dread At The Controls)
10 **Cinderella** — Johnny Osborne (JB)

Chart by: Bluebird Records, 155 Church Street, London W2

DISCO

1 **Southern Freeez** — Freeez (Beggars Banquet)
2 **It's A Love Thing** — Whispers (Solar)
3 **Don't Stop The Music** — Yarborough & Peoples (Mercury)
4 **Somebody Help Me Out** — Beggar & Co (Ensign)
5 **Can You Handle It** — Sharon Redd (Epic)
6 **Gangsters Of The Groove** — Heatwave (GTO)
7 **Burn Rubber On Me** — Gap Band (Mercury)
8 **Jones v Jones** — Kool & the Gang (Delite)
9 **Mysteries Of The World** — MFSB (Philadelphia Int)
10 **Can You Feel It** — Jacksons (Epic)

Chart by: Rainbow Soul Roadshow 01-368 9852.

5 YEARS AGO

1 **I Love To Love** — Tina Charles (CBS)
2 **Love Really Hurts Without You** — Billy Ocean (GTO)
3 **Convoy** — C. W. McCall (MGM)
4 **Save Your Kisses For Me** — Brotherhood Of Man (Pye)
5 **People Like Me, People Like You** — Glitter Band (Bell)
6 **December '63** — Four Seasons (Warner Bros)
7 **I Wanna Stay With You** — Gallagher & Lyle (A&M)
9 **Rain** — Status Quo (Vertigo)
9 **It Should Have Been Me** — Yvonne Fair (Tamla Motown)
10 **(Do The) Spanish Hustle** — Fatback Band (Polydor)

Week ending March 20, 1976

10 YEARS AGO

1 **Hot Love** — T. Rex (Fly)
2 **Another Day** — Paul McCartney (Apple)
3 **Rose Garden** — Lynn Anderson (CBS)
4 **Baby Jump** — Mungo Jerry (Dawn)
5 **It's Impossible** — Perry Como (RCA)
6 **Strange Kind Of Woman** — Deep Purple (Harvest)
7 **My Sweet Lord** — George Harrison (Apple)
8 **Bridget The Midget** — Ray Stevens (CBS)
9 **Sweet Caroline** — Neil Diamond (UNI)
10 **Tomorrow Night** — Atomic Rooster (B&C)

Week ending March 24, 1971

15 YEARS AGO

1 **The Sun Ain't Gonna Shine Anymore** — Walker Brothers (Philips)
2 **I Can't Let Go** — Hollies (Parlophone)
3 **Make The World Go Away** — Eddy Arnold (RCA)
4 **Shapes Of Things** — Yardbirds (Columbia)
5 **Barbara Ann** — Beach Boys (Capitol)
6 **Dedicated Follower Of Fashion** — Kinks (Pye)
7 **Sha-La-La-La-Lee** — Small Faces (Decca)
8 **Elusive Butterfly** — Bob Lind (Fontana)
9 **Backstage** — Gene Pitney (Stateside)
10 **These Boots Were Made For Walking** — Nancy Sinatra (Reprise)

Week ending March 25, 1966

20 YEARS AGO

1 **Wooden Heart** — Elvis Presley (RCA)
2 **Are You Sure** — Allisons (Fontana)
3 **Walk Right Back** — Everly Brothers (Warner Bros)
4 **Theme For A Dream** — Cliff Richard (Columbia)
5 **My Kind Of Girl** — Matt Monro (Parlophone)
6 **Will You Love Me Tomorrow** — Shirelles (Top Rank)
7 **Exodus** — Ferrante and Teicher (London)
8 **Lazy River** — Bobby Darin (London)
9 **And The Heavens Cried** — Anthony Newley (Decca)
10 **Riders In The Sky** — Ramrods (London)

Week ending March 24, 1961

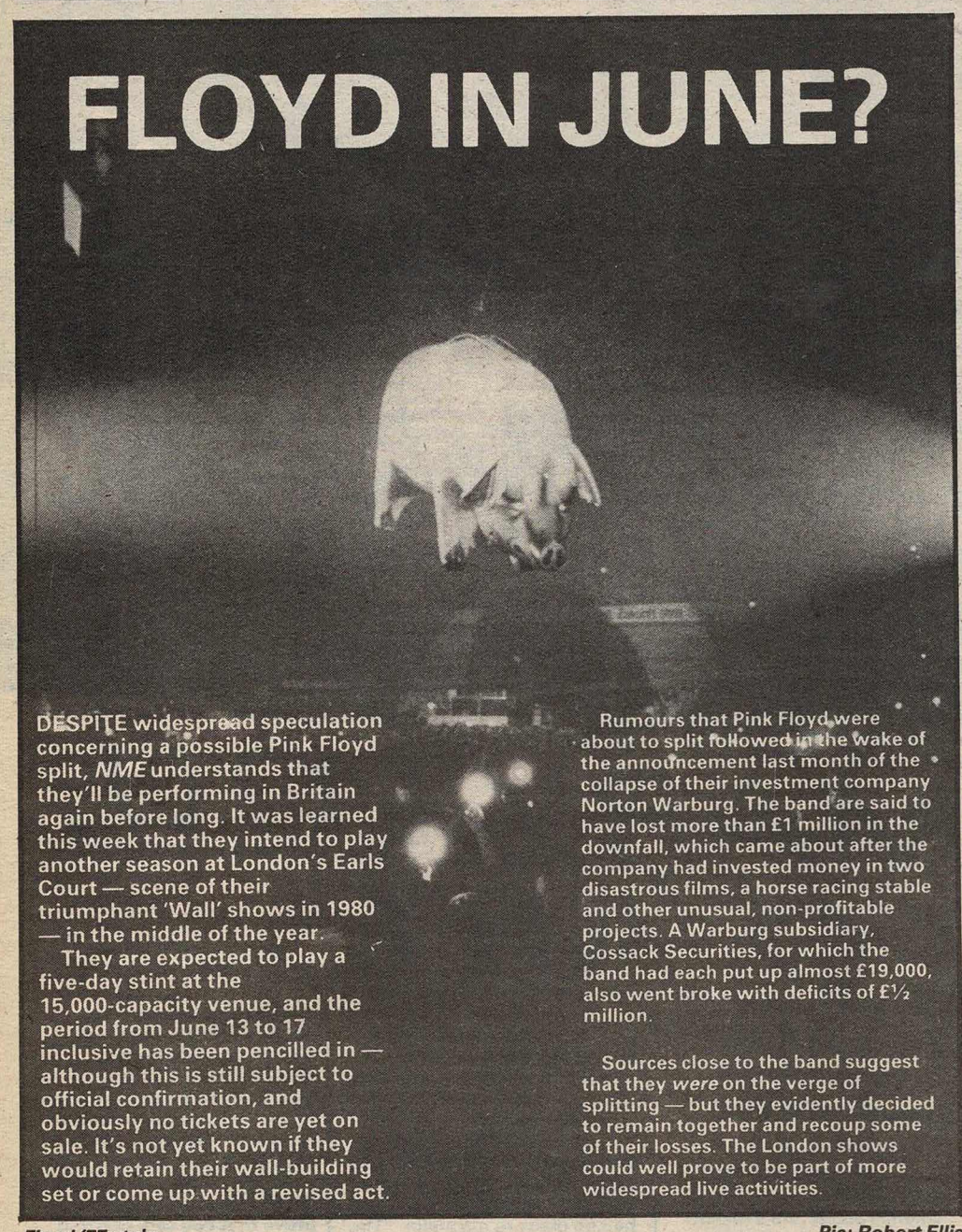
NEW MUSICAL EXPRESS
NME

SHORT TERM ORIENTALS

NEWS DEREK JOHNSON

THRILLS CYNTHIA ROSE

FLOYD IN JUNE?



DESPITE widespread speculation concerning a possible Pink Floyd split, *NME* understands that they'll be performing in Britain again before long. It was learned this week that they intend to play another season at London's Earls Court — scene of their triumphant 'Wall' shows in 1980 — in the middle of the year.

They are expected to play a five-day stint at the 15,000-capacity venue, and the period from June 13 to 17 inclusive has been pencilled in — although this is still subject to official confirmation, and obviously no tickets are yet on sale. It's not yet known if they would retain their wall-building set or come up with a revised act.

Rumours that Pink Floyd were about to split followed in the wake of the announcement last month of the collapse of their investment company Norton Warburg. The band are said to have lost more than £1 million in the downfall, which came about after the company had invested money in two disastrous films, a horse racing stable and other unusual, non-profitable projects. A Warburg subsidiary, Cossack Securities, for which the band had each put up almost £19,000, also went broke with deficits of £½ million.

Sources close to the band suggest that they *were* on the verge of splitting — but they evidently decided to remain together and recoup some of their losses. The London shows could well prove to be part of more widespread live activities.

Floyd '77 style *Pic: Robert Ellis*

NUTTY BOYS BIOPIC

It's a mad mad mad Madness world

MADNESS started work this week on their first full-length feature film, *Take It Or Leave It* (which is the title of one of the songs on their current album 'Absolutely'). The movie covers the period from 1976 to 1979, and documents the band's career from their first steps as musicians, through their early gigs and towards their emergence into the big-time.

It's being shot entirely on location in London's Camden Town and Islington, directed by Stiff Records chief Dave Robinson, who is also co-producer with Phil McDonald. The seven Madness members are featured as themselves in the picture, with other parts played by professional actors. Arrangements have already been made for it to do the rounds of one of the major cinema circuits when it's completed — and that's scheduled for this autumn.

Madness style *Pic: Chris Walter*

St Lucia 'chaos'

● **Madness, The Specials, The Beat** and **The Selecter** have all pulled out of the Caribbean Carnival in St Lucia because of what they describe as "organisational chaos". With only seven weeks to go, they're all very concerned about the lack of cohesive planning, so they've decided instead to consider playing charity dates in Britain in aid of the St Lucia Hurricane Relief Fund.

Cure carnage

THE CURE have now set the first dates in their major mid-spring UK tour, the most extensive they've yet undertaken. It's going out under the banner of the Picture Tour, so called because the support act is a film — a movie titled *Carnage Visors*, featuring music written and performed by the band.

So far confirmed are Aylesbury Friars (April 18), Poole Arts Centre (20), Portsmouth Guildhall (21), Brighton Top Rank (22), Oxford New Theatre (23), Swansea Brangwyn Hall (24), Taunton Odeon (25), Canterbury Odeon (27), Ipswich Gaumont (28), Chelmsford Odeon (29), Guildford Civic Hall (30), Bristol Colston Hall (May 2) and Birmingham Odeon (3). Brighton is the only venue where the film won't be screened, as there are no facilities available — instead, there will be two live support bands, The Visos and The Exotic Pandas. Over a dozen more dates have still to be finalised, including at least one London concert.

'EXHAUSTED' SPRINGSTEEN POSTPONES UK TOUR

BRUCE SPRINGSTEEN has postponed his sell-out British tour at short notice, due to fatigue after an extensive five-month jaunt around the States. His dozen UK concerts, which were due to open this week, have now been put back by about two months.

Springsteen's long U.S. tour, involving an act of nearly four hours nightly, was the direct cause of the postponement. Commented his manager Jon Landau: "He's simply exhausted and suffering from the assorted ailments that can crop up during a gruelling tour."

Landau added that it's far better to call it off in advance, rather than run the risk of cancellations midway through the tour — though he didn't explain why the dates were fixed for March in the first place, immediately after an arduous American outing.

Existing tickets will still be valid for the revised schedule, but only on the precise dates specified.

This is Springsteen's original itinerary, with re-arranged dates for which tickets are now valid shown in brackets: Brighton Centre March 17 (May 26); London Wembley Arena March 19 (May 29) and March 20 (May 30); Manchester Apollo March 23 (May 13) and March 24 (May 14); Birmingham National Exhibition Centre March 27 (June 7) and March 28 (June 8); Edinburgh Playhouse March 30 (May 16); Newcastle City Hall March 31 (May 11); and London Wembley Arena April 2 (June 1), April 3 (June 2) and April 4 (June 4).

Those unable to attend on the re-scheduled date should return or post their tickets to the point of purchase by April 3, stating name and address to which money should be refunded. For Wembley and Birmingham, the address is Bruce Springsteen, GP Productions, PO Box 4TL, London W1A 4TL; elsewhere, it's the theatre box-offices.

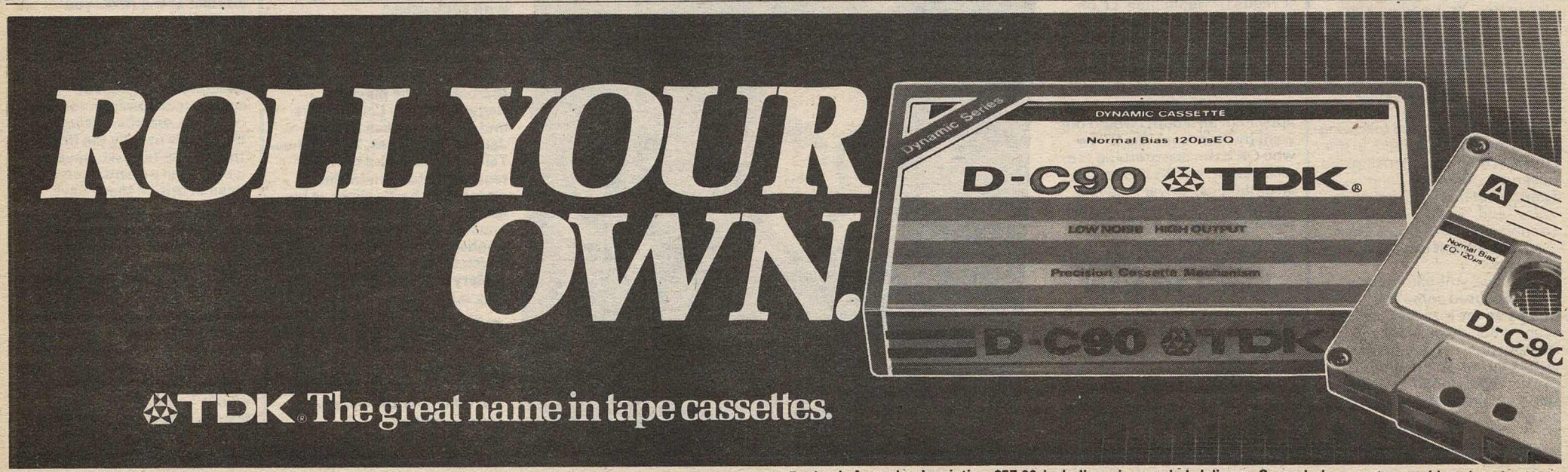
The concerts have been sold out for weeks and heavily over-subscribed, and the delay will cause disappointment to thousands of people, particularly those for whom the revised dates are inconvenient. It also comes as a major headache for promoter Harvey Goldsmith, as well as for CBS Records who had launched a major promotional campaign to tie in with his visit.

● Springsteen can at least be seen on film in the movie *No Nukes*, which opens in London on March 26 at Oxford Circus Studio One, Kensington Odeon and Islington Screen On The Green, followed on March 29 by Hammersmith Odeon. It's also being shown in Birmingham, Newcastle and Edinburgh (from March 29) and Manchester (April 5).

Clapton ulcer

ERIC CLAPTON has been forced to abandon his massive 56-date U.S. tour, with 47 shows still to play, after collapsing with a perforated stomach ulcer. He's not expected to be fit until much later in the year, which means that his planned autumn UK tour must now be in jeopardy.

Clapton, 35, is now in hospital in Minneapolis, where he will probably undergo an operation.



NME is published weekly by IPC Magazines, Head Office King's Reach Tower, Stamford Street, London, SE1, England. Annual subscription $57,00 including air speeded delivery. Second class postage paid at Jamaica N.Y. 11431. Air Freight and mailing in the USA by Publications Expediting Incorporated, 200 Meacham Avenue, Elmont, New York 11003, USA.

Blondies join Des Barres

MICHAEL DES BARRES, founder of the now-defunct Silverhead, is playing a short series of British dates with his new touring band Chequered Past — which includes two Blondie members, Nigel Harrison (bass) and Clem Burke (drums), plus keyboards man Nick Sykes and ex-Urchins guitarist Andy Barnet. Like Des Barres, Harrison was an original Silverhead member, and *NME* reported exclusively last month that he would be involved in the visit — but Burke's participation is a new development, and underlines the present lack of activity in the Blondie camp.

First three dates confirmed are London Dingwalls (March 26), Nottingham Rock City (April 3) and London Strand Lyceum (5), and several more will be slotted in. To coincide with the visit, a new Des Barres single 'Someone Somewhere In The Night' is being issued on Dreamland Records (through Polydor) — it's taken from his upcoming album, due out in April.

Softs split

THE SOFT BOYS have finally broken up. Front man Robyn Hitchcock is going solo, and has a single titled 'The Man Who Invented Himself' due out on Armageddon Records, with a solo album to follow — and for live work, he's expected to form a backing band, probably including Softs bassist Matthew Seligman. Also going solo is Soft Boys guitarist Kimberley Rew, and he starts work in the studios this weekend.

Acklam aggro

WEST LONDON'S Acklam Hall was pulverised last Wednesday and seven people hospitalised — none seriously — following a Viking-like invasion by a gang of 50 to 60 locals. On the bill were Anti-Establishment, Last Resort and Infa-Riot, who were tuning up backstage when the assault force landed. One eye-witness described the invaders as "long-haired West London soccer supporters" who mistakenly assumed the hall was packed with alien East Enders. The police, however, have logged it as a "punk versus skinhead gang battle" and say a 16-year-old and 19-year-old will shortly be charged with possessing offensive weapons.

— ANDREW TYLER

Lennon's rude reggae tribute

RANKING JOE, toaster with leading Jamaican sound system Ray Symbolic, has released a bizarre LP tribute *"by special request and popular demand to the great superstar the man called John Lennon as I would tell you right on there bom biddley dong etc . . ."*

Issued out of Tad's Record Den in New York and entitled 'Tribute To John Lennon', the album consists mostly of Joe's customary smutty or *slack* material such as 'Slackness Style' and 'Fuck In A Dance', with the title track an afterthought recorded following the former Beatle's death in the city last December. Ranking Joe observes, *"them kill John Lennon but them can't kill him voice"* and *"good thing John Lennon never killed by a black man, or else that would cause a racial war."*

The Ray Symbolic sound system caused some few ripples on the local hi-fi dance scene when the team of Ranking Joe and Jah Screw visited the UK last autumn. It's patron Ray Symbolic's death came within weeks of Lennon's own.

— PENNY REEL

Robert Fripp pretends not to notice Mary Lou Green snicking out those troublesome ear hairs. Sue Catwoman (left) looks suitably conceptual, whilst the audience (leaving) queue at the checkout desk bearing huge piles of Fripp's new record. Pic: Peter Andersonics

HELLO MARY LOU, HELLO ART . . .

— in which Cynthia Rose goes to the Virgin Megastore to watch people get their hair cut. Well, it beats watching paint dry . . .

"At the basis of conceptual or 'body' art, one can discover the unsatisfied need to be loved for what one is and what one wants to be . . . this is what gives this art its dimension of inevitable illusion and failure."
— Lea Vergine, 1974

CLOSE TO 500 onlookers showed up at Virgin's London Megastore on Thursday for musical theologian Robert Fripp and stunt-hairstylist Mary Lou Green's projected 'Barbertronics'. Sue Catwoman was quickly ensconced in an antique dentist's chair, there was a brief explanation of the *modus operandi* behind Frippertronics (last airing: 16 days previously in Philadelphia in aid of a college radio station), and events looked like getting off the ground.

But the power and/or equipment failed to meet Frippian standards, so much of the time Ms Green scissored away was spent in impromptu conversation with the crowd. In answer to questions, Fripp divulged that he was "trying to bully The Roches into letting me produce their third album", that he would be making a two-guitar LP with Andy Summers of The Police in July ("he's one of the two rudest people who ever served me in a record shop"), that he considered Daryl Hall the best singer he'd ever worked with, and bassist Tony Levin (of 'Double Fantasy' fame) the "only top session man I know who plays like more than a top session man."

Queries about Eno's recent work — one thesis of which ('contributed' vocals) was of course pioneered in rock by Fripp — were frankly if tactfully tackled while Sue C was transformed from bubblecut to what most writers would call New Romantic Rockabilly. Fripp lauded Eno's "superb" competence on the lexicon digital delay line but added his own opinion that "the ideas behind" the Eno/Byrne LP were probably "more important than the ethnic music in inverted commas." In between his own extremely dextrous doodlings on guitar, Fripp proffered the conclusion that non-ethnic musicians would require "12 to 15 years" to play such musics to his satisfaction.

Fripp referred only briefly to his just completed project, The League of Gentlemen, stating that the "official' line was they had no plans to gig again. "The next step," quoth he suggestively, "is discipline".

Among the anecdotes and falling tufts of hair, our host made some cogent points about 'conceptual' undertakings: "Look at it rationally: here I am coming along and we've made a lot of noise about 'Barbertronics' and some nice people have put themselves out to come along and see this shambles! I think there's something here, but the real thing is it really *doesn't matter* if people walk out and think, This guy really is a turkey!"

And for those who found his spontaneity and humour irritating or too-too 'non-rockist', he stressed: "Presently most of my activity is geared not towards music only but towards how music interacts with the industry and with audiences."

In the meantime, Ms Green had coiffed a Gang of Three — Hugo Burnham, David Cunningham, and Fripp himself (barbered as he played). Regularly, Mary Lou scissors and styles the likes of Mick Jagger, The Tubes, The Roches, Talking Heads, and the ZE records roster. When she replaced Robert's sister as his hair stylist, she gave him the 'media cut' ("where his forehead looks like a TV set") which he still sports.

Mary Lou also executed the world's only haircut by industrial (CO_2) laser — done on a 21-year-old Vegas showgirl from a distance of 50 feet. And she's executed some heady conceptual projects of her own: "You know that old saying 'You can't take it with you'? Well, I did a thing with Gina Lollobrigida trying to prove that you can. Starting with the fact that, if you're rich, you can be frozen for the future, we did a photo session with five million dollars of precious gems. A friend of mine who freezes all sorts of things as sculptures did the freezing — the idea was that in 'the future' Gina would wake up and have a fortune in gems on her.

"Then I did Debbie Harry — freezing her for the rock and roll future. I put her in wigs and diamonds and Clingfilm and nothing else, and she lay on the floor of their apartment with Chris taking the pictures."

Such elaborations of personal myth and such theatrical presentations of one's own humour pretend to no more than they can manage to articulate — that's the nature of 'the conceptual', something Fripp rightly noted is "not popular at the *NME*, you know". Real conceptual work in any field depends as much on what you bring to it as on what it offers you. And unfortunately fashion (that lowest of common denominators which is always *merchandising* our dreams) is usually the first thing to de-fang whatever conceptual potential rears its head in Britain these days.

The case of the artist with a sense of humour, an interest in contrasting projects and a genuine, generous curiosity about people should of course be looked into for what he or she claims it to be. And that's just what most of a very varied audience last Thursday came away feeling they'd had a shot at doing first-hand. Treated like equals — not like aspirant fashionables with their noses pressed to the plate glass.

Fripp flips

ROBERT FRIPP heard the English pressing of his new 'League Of Gentlemen' LP on Friday — and didn't like what he heard. He told *NME:* This album has been re-cut and the test pressing approved *without my being consulted* and I consider the result to be fucking appalling, an album I would not want my name on. The fellow who OK'd the test pressing is a nice geezer, but it's like asking an ambulance driver to give a diagnosis. I can promise that I will smash the metal work and oversee a new run myself."

Metal detector

A HARD ROCK fan from London's East End is being sought to help out a blind heavy metal addict — reading the rock press, recording cassettes, or even just chatting. If interested, contact Terry Roywells on 01-790 9090.

ARCHIVE FUN

Left: remember her this way — Sue Catwoman, December '76. Whatever DID happen to Johnny Moped . . . ? Pic: Jill Furmanovsky

BOW WOW WOW TO QUIT EMI AND TOUR?

BOW WOW WOW's debut UK tour, due to open in Poole tonight (Thursday), was plunged into uncertainty this week when Malcolm McLaren announced that he was taking the band away from EMI Records.

When we contacted him on Monday, McLaren told *NME:* "I thought you ought to know that we've had to cancel the Bow Wow Wow tour due to the fact that EMI won't support us any more financially."

By MAX BELL

The problem as McLaren sees it is EMI's reluctance to fork out for singer Annabella Lu Win's GLC-ordained governess / tutor (an episode which already delayed the tour a week).

And so, in Malcolm's words, he's "looking for a new resting hole, so to speak" — though at time of going to press he had evidently neglected to inform EMI themselves, who remained totally in the dark on the subject and accordingly could only offer a "No comment".

It's believed that, with Bow Wow Wow's one-year EMI deal now ending, McLaren is planning to sign with RCA. The confusion over the future of the tour arises from the fact that EMI were to have subsidised some of the dates, and it's not yet clear if RCA are prepared to pick up this subsidy arrangement.

Other dates are due to be promoted by Straight Music, who said on Tuesday that they were hopeful of their own presentations going ahead (presumably because a subsidy isn't involved). They added: "Even so, we can't be 100 per cent sure, and can only keep our fingers crossed. And in any case, we certainly can't speak for the rest of the tour."

When we put it to McLaren that the EMI contretemps maybe had something to do with the band stiffing out on the door, he denied it.

"Naah! We sold out the Rainbow, played a date in Manchester last week — without a tutor present I might add — and that sold out. Good business, mate. Taking a band on the road and that, with a governess, gets a bit pricey. EMI weren't prepared to cough up. Aren't prepared to now."

The new Bow Wow Wow single 'W.O.R.K. (N.O. No Nah My Daddy Don't)' may therefore be the group's last with EMI — although two more other songs were recorded at the same sessions. McLaren is meeting with lawyers to see if an amicable parting can be arranged but "deep down within the group the feeling is that it's all too much".

Annabella and George. He's the big one. Pic: Kevin Cummins

So what gives in Manchester Square?

"General cowardice. They felt they were promoting something they didn't believe in. It's not wholly different to what happened when The Sex Pistols were there. They operate at the level whereby they daren't move with the times."

Meanwhile, back in the transit van, Bow Wow Wow might be able to fulfil their next London arrangement at the Lyceum "and anything else that isn't too far afield". Certainly on Tuesday the band were still busy rehearsing in Hitchin.

And whither George in this maelstrom of uncertainty — George being the debonair young man in our picture, widely rumoured to be lined up as the imminent replacement for young Annabella.

Silence. "Oh ... George! Yeah, I know 'im. He's been singing a couple of songs. He's not part of the group. We tried him out just to see how the wind blows. One thing in his favour was that he's a good pal of the guitarist.

"We wanted to have as many things going as possible because it's difficult to get a support band. That's such a stigma, the very word *support* is enough to put most people off. Plus the group isn't all that prolific at the moment. We expanded the show with another singer and the dancers so the band can express themselves on the instrumentals. If George had a band of his own that would be a lot better."

Poor old George. He seems to have offered his ample services at a particularly inconvenient moment.

Ants in pre-tour shake-up

ADAM AND THE ANTS' bass player Kevin Mooney has left the group. While the reasons for his departure have not yet been confirmed, it is known that he is setting up a band of his own — filled, according to one report, with people who all look like him! In the meantime the Ants, who kick off their national tour next week, are rapidly looking for a replacement.

And another Ant with his mind on extra-mural activities is drummer Merrick. Under his alter-ego name of Chris Hughes — producer of all the Ants' CBS material — he's produced the new Dalek I Love You 45, 'Heartbeat', along with Dalek-in-chief Alan Gill (who's returned to DILY full-time after his departure from The Teardrop Explodes). Merrick also plays drums on the single. Last year, he not only contributed drumming and production duties to the debut Dalek I album — he designed the cover as well.

— PAUL DU NOYER

Calling all you Kevin Mooney copyists — your hero wants to hear from you . . . Pic: Peter Anterson.

MODERN? IT'S SO PASSE. . .

THE WORD Modern enjoys an association with various forms of rock that stretches back long before its current, or modern, vogue. It will be seen that Modernity, meaning anything new-fangled or up-to-date, is in fact very old hat.

In the '50s, there was a popular rhythm'n'blues label in Los Angeles called Modern Records, famous for such recordings as Young (Obediah) Jessie's immortal 'Hit, Git And Split', as well as The Cadets' 'Love Bandit', which would later become Steve Miller's 'Gangster Of Love', and Etta James And The Peaches' 'Roll With Me Henry', a consenting riposte to The Midnighters' 'Work With Me, Annie' that led inexorably to a third record in the series entitled 'Annie Had A Baby'.

Several thousand miles and a few years later, modernist apparel went hand in hand with a dimly expressed but sharply felt attitude amongst English youth, soon to be abbreviated to 'Mod'. There were mod groups galore — amongst them a quartet led by a certain David Jones called The Modern Boys.

Then in the early '70s a former rock critic and Velvet Underground scholar named Jonathan Richman formed The Modern Lovers, later to score a brief but unique series of munchkin hits. Richman was the person to sing the praises of the modern world in his authentic 'Roadrunner', around the same time as a group called Pere Ubu conceived of the bizarre genocidal activity known as the Modern Dance.

Ignoring their warning, a young Paul Weller asserted excitedly that this *was* the modern world, following through with 'All Around The World' and 'News Of The World'. But Weller was less enamoured of the modern world *per se* than Jonathan Richman. Rather, he embraced the Mod ethos, creating a sudden though short-lived nostalgia boom.

Partly in response to this, and partly as a result of new musical technology, there arose the genre known somewhat disparagingly as Moderne. A definite rift could be sensed between traditionalist and futurist musics, although both figured equally in the charts, a good example of the latter being M's 'Pop Musik', their follow-up record to one called 'Modern Man'. Bob Geldof, typically, offered a catch-all in 'She's So Modern'.

Soon the Modern epithet would be freely applied to anything sounding remotely synthetic or robotic — and this when the more apt handle of High-Tech might easily have been borrowed from the world of modern interior design. Nevertheless, it cropped up and continues to do so in not a few group names: Modern Eon, Modern English, The Modern-Heirs and more . .

The invention of the designation of *Post*-Modernist, however, seems to have brought it all to a halt, at least for the time being. Modern is now synonymous with passe. Who knows when its time will come around again?

— PAUL RAMBALI

STRAIGHT MUSIC PRESENTS
2002 REVUE
classix nouveaux
THEATRE OF HATE
EYELESS IN GAZA
SHOCK
Naked Lunch
LOCARNO
NEW BRISTOL CENTRE, FROGMORE ST., BRISTOL
MONDAY 23rd MARCH at 8·00
TICKETS £3·00 (INC. VAT) ADVANCE LOCARNO BOX OFFICE, TEL: BRISTOL 276193, OR BRISTOL: VIRGIN RECORDS, RIVAL RECORDS, REVOLVER RECORDS, BATH: RECORDS UNLIMITED, OR £3·00 (INC. VAT) ON NIGHT.
RAINBOW THEATRE
232 SEVEN SISTERS ROAD, N7
SATURDAY 11th APRIL at 8.00
TICKETS £3·00 (INC VAT) ADVANCE THEATRE BOX OFFICE, TEL: 263 3148/9, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371, PREMIER BOX OFFICE, TEL: 240 2245, USUAL AGENTS OR ON NIGHT

NEVER MIND HI-PRICED HI-FI, HERE'S...
THE HI-FI SURPLUS STORE
JUST A FEW EXAMPLES from our incredible selection of hi-fi gear at prices you've dreamt of!

Akai AAR20 28WPC FM/AM Rcvr	£79	**Sharp** 10" TV/Cass/Radio	£125
Akai AAR30 40WPC FM/AM Rcvr	£89	**Sinclair** Microvision Complete only	£69
Akai AM2250 25WPC Amp	£39	**Sony** MDR-3 Micro 'phones only	£12.90
Akai AM-UO2 28WPC Amp	£65	**Teac** A-108 Sync. Dolby cass. 2 track sync	£115
Akai CS-MOI Cass. Dolby/CR02	£49	**Teac** HP-80 Stereo H'phones	£13
Akai CS-MO2 Cass. Dolby/Metal	£65	**Thorens** TD-150 MK2 T/table & arm	* £69
Akai CS-703D Cass. Dolby/CR02	£49	**Wharfedale** SXP 30WPC Reciever	* £49
AR25 Speakers SPECIAL only	£99(pair)	**Wallace** Cass. Stereo portable inc. mini 'phones	£35
Hanimex 5" TV/Cass/Radio	£79		
Hitachi TRK-9140E Cass/Rad/15WRMS Amp. Port. & 2 spkrs	£139	Top loading cassette decks from	£25
Marantz 6025 T/table Auto B/D w/cart only	£35	Front loading cassette decks from	£45
Marantz CD330 Prof Stereo Cass Portable Dolby 3 head	£99	3-way 'speakers from	£49 (pair)
Marantz SD4000 Cass 2 speed 3 heads	£139	Cassette/radio portables from	£25
Marantz 'Casseiver' Cass/Tuner/Amp	£129		
Panasonic SG2100 Mus/Centre 10WPC inc. Spkrs	£129		
Panasonic SU-2600 Stereo Tuner	£49		
Panasonic RX5500L Dolby Stereo Cass/Rad Portable	£155		
Rotel 12 Band Graphic EQ	£49		
Rotel RA314 25WPC Amp	£39		
Rotel RX304 Receiver	£59		
Rotel Complete micro system inc. mini spkrs	£275		
Sansui A-40 25 WPC Amp	£59		
Sansui A-80 65 WPC Amp	£89		
Sansui T-80 Scale & Digital Tuner	£79		

CASSETTE TAPE BARGAINS (CASH/CHEQUE ONLY)

3 x **Sony CHF** C60	£1.55
2 x **BASF Chrome-2** C90	£2.80
2 x **TDK AD** C90	£2.30
2 x **TDK SA** C90	£2.95
3 x **TDK D** C90	£2.46

● All prices include VAT at 15%.
All equipment supplied by us is FULLY GUARANTEED
YOUR EQUIPMENT: we have a busy used gear section. Try us for a cash or part-exchange quote
● REPAIRS - we have a service department here. Please ring first for details
Our prices on guaranteed ex-demo and ex-service equipment really have to be seen to be believed. Don't take our word for it - come and see for yourself!
62-64 WEYMOUTH STREET
LONDON, W1 01-486 9981
THE HI-FI SURPLUS STORE
OPEN Mon-Fri 9.30-6.00 and Sat 9.30-4.30

SEND A MESSAGE?
IT'S ONLY 36p PER WORD
IN N.M.E. CLASSIFIEDS
N.M.E. —
YOUR PAPER, USE IT.

Play lead Guitar within hours
The 1981 easy way to learn modern music, is specially recorded lessons that will save you years of frustrated struggling on your own.
● You learn enjoyably and easily in your own home at your own speed.
● No need to read music. You can have the lesson again and again.
● Hundreds of satisfied students.
Lead Guitar Course
Solos and modern lead runs are played for you on 60-minute cassettes with back-up teaching books. The guitar course is personally prepared by Jack Wilcock who has 19 years experience of teaching and playing for BBC and EMI record sessions, TV and films.
Modern Drumming
All the solos and modern drum breaks are played for you on cassette to practice with. You can actually hear how a drum break sounds.
Please fill in the coupon and tick the box for FREE details of the course you require.
NO OBLIGATION
POST NOW TO:
Jack Wilcock LISTEN & PLAY Teaching Tapes
JACK WILCOCK TEACHING TAPES
7 Heaton Close, Newark, Notts NG24 2LE
Name .....
Address .....
NME 70
Guitar Course ☐ Drum Course ☐

Nightdoctor (L-R): Top row: Ivan, Roger, Polish, Dick, Al. Bottom Row: George, Robbie, Annie, Charlie, Caroline.

Pic: Peter Anderson

'ANYONE FANCY JAMMING WITH US AS GOALIE...?'

A BARELY AVAILABLE independent single, a howling error on the airwaves and a common interest in breaking down the walls of media indifference towards reggae were enough to cement one of this year's more unlikely musical alliances — the link-up on Race Records between Specials drummer John Bradbury and Buckinghamshire-based reggae purists Nightdoctor.

The seeds of the partnership, which has already produced one excellent single in 'Just Enough', were sown when Brad appeared on Radio One's *Roundtable* show and began shouting his mouth off on how the radio controllers neglect reggae — and played an earlier Nightdoctor single, 'Music Like Dirt', to illustrate his point.

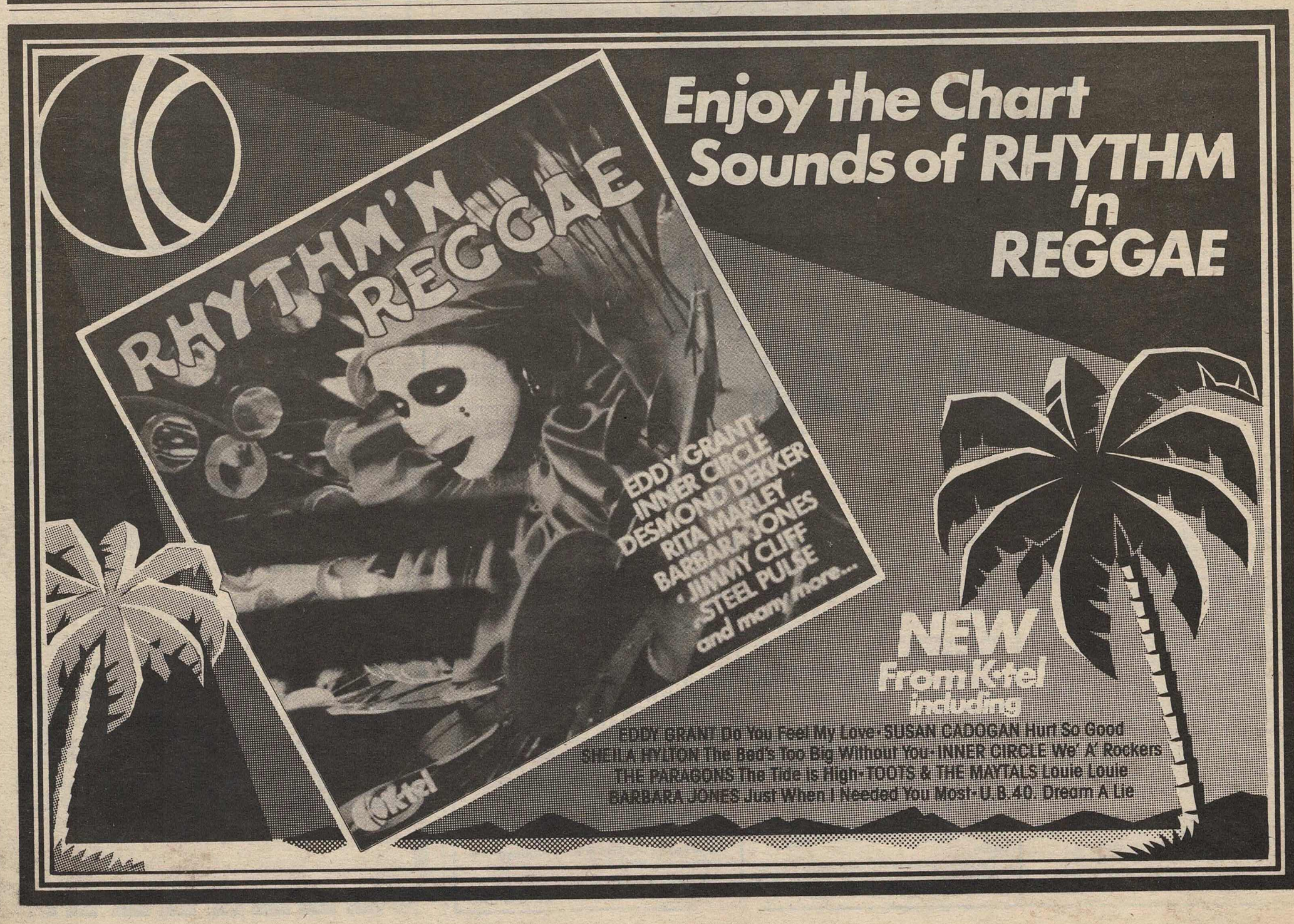
Nightdoctor trombonist Annie takes up the story.

"Brad played the single, which we'd just released completely by ourselves, and mentioned that he'd seen the group and really liked us. But he said the name of the label wrong! He called it something like Copper Kettle instead of Copasetic, so we got in touch with him to correct him on that and got to know him from there.

"We seem to have similar motives to him. We both realise that reggae hardly gets any play on daytime radio and we want to try and change that. We see it as a bit of a crusade. When we first met Brad, we had no idea that he was just about to launch his label, and we were pretty surprised that he was so heavily into our sort of music.

"The deal we did with Race Records could be just a one-off thing. We've got no obligations, but I think we'd like to do at least one more single with Brad."

Although their line-up stands in the multi-racial tradition of


Enjoy the Chart Sounds of RHYTHM 'n REGGAE
RHYTHM 'N REGGAE
EDDY GRANT
INNER CIRCLE
DESMOND DEKKER
RITA MARLEY
BARBARA JONES
JIMMY CLIFF
STEEL PULSE
and many more...
Ariola
NEW From Ariola including
EDDY GRANT Do You Feel My Love • SUSAN CADOGAN Hurt So Good
SHEILA HYLTON The Bed's Too Big Without You • INNER CIRCLE We' A' Rockers
THE PARAGONS The Tide Is High • TOOTS & THE MAYTALS Louie Louie
BARBARA JONES Just When I Needed You Most • U.B.40. Dream A Lie

Hold back the Nightdoctor —here comes Adrian Thrills

2-Tone, the roots of Nightdoctor could hardly contrast more starkly with those of Brad and The Specials. They see themselves very much as part of the British reggae mainstream, shunning any attempts at fusing their sound with jazz, punk, rock or funk. Until recently they have also steered clear of the rock circuit, concentrating their live activities on the black clubs.

Formed 18 months ago by bassist Roger and lead guitarist Charlie, the line-up has since expanded to a ten-piece — the two founder members plus Annie on trombone, vocalist Robbie, saxmen Dick and Al, rhythm guitarist Ivan, drummer George, toaster Polish and organist Caroline.

Influenced primarily by the Studio One rock steady sound of Jamaica, their lazy, lolling swing is also reminiscent of the group Rico fronted in the pre-2-Tonian mid-'70s. The major force in shaping Nightdoctor as they are today, however, has been another veteran JA sessioneer, trombonist Vin Gordon, a full-time member from June to October of last year.

Says Charlie: "We came across him through a singer we'd been auditioning last summer. We ended up using Vin Gordon and not the vocalist! Vin's a very accomplished musician and he more or less showed us the right sort of approach to this sort of music. In the end it didn't really work out between him and us, but we've got nothing but gratitude towards him now."

"To a certain extent, he showed us how to play," adds Robbie. "But really, with this sort of musical style you don't have to be a brilliant musician, so we didn't really need coaching in that respect. He gave us a lot in terms of experience.

"When we started out, we were doing a lot of cover versions. Either that or taking a few old Jamaican rhythms and reworking them our way. Vin Gordon helped us a lot that way. He'd be able to drag up old rhythms that we'd never heard of had it not been for him. It was great having some guy who'd been playing for 15 or 20 years teaching us all the old rock steady stuff exactly the way it should be played.

"Now we're trying to take that on by working on a few more originals, building up a set of original songs. That will probably give us more satisfaction in the long run."

Right about now — as evinced by some of the 'Race Records evenings' they have been playing in London with blue-eyed soulies Team 23 and harder reggae rockers The People — Nightdoctor provide one of the warmest, swingingest nights out in the capital. Whether they go on to be massively successful remains to be seen. For all their worthiness and honesty, somehow I can't see it.

As singer Robbie says: "With us, you've got to realise that the enjoyment thing comes first and foremost. I'd love to be able to make a bit of money out of it someday too. Who knows? Maybe one day we'll come up with the right number and make a bit of bread out of it all."

LOWRY

"If rock and roll's dead, professor, what's all this frantic activity, these bizarre costumes, these strange noises rending the air?"

"You never heard of a wake?"

SCARS

'all about you'

AUTHOR! AUTHOR!

PRE

Vince Clarke *David Gahan*

BASILDON A LA MODE

Chris Bohn tells Depeche Mode the meaning of narcissism

Peter Anderson takes picture of it

MUTE MAESTRO Daniel Miller has a notoriously sweet tooth — one that's balanced by a taste for bitter extremes. The opposite poles of the spectrum are reflected on his label by Non's noise at the one end and the insipidly saccharine Silicon Teens at the other. No surprise then that he has helped produce the fluffiest meringue of the moment in Depeche Node's 'Dreaming Of Me'.

'Dreaming' is one of those instant airplay records that are more a matter of intuition than contrivance — like OMITD's debut 'Electricity'. An infectious synth melody should guarantee it playlisting, but it's the earnest, clutching teen vocal that elevates it.

Ironically, writer Vince Clarke is the only one of the quartet who's no longer a teen. He is — ulp! — 21. "Twenty," he lies gracelessly when the others reveal their ages during a short confrontation in a backroom at Rough Trade.

Due to their extremely shy natures the four have chosen to be chaperoned by producer Miller, whom they refer to as Uncle Daniel. Only nine months into a fruitful career, they haven't done many interviews, and generally support the picture of a guileless but adventurous pop group that one might glean from the single.

Depeche Mode come from Basildon. *(Sentence Of The Week — Ed.)*. They are bass synth player Andrew Fletcher, an insurance man; David Gahan, lead vocalist, electronic percussionist and trainee window dresser; the silent Martin Gore, synthesist and banker; and Vincent Clarke, writer, synthesist and otherwise unemployed.

Their decision to switch from the more conventional guitar trio to an all electronic line-up was obviously influenced by the attractive pop of The Normal and OMITD. They recruited David, bought synths on the HP — "Costs £25 a month," reveals Andrew. But why the switch?

"We didn't get into them just for the fashion," insists David. "It just happened that way. A few of our friends were into them and we just liked the sounds."

"And the sounds come easier than with the guitars," admits Andrew.

Meanwhile, the escalation of interest in electronic dance music meant that hometown and nearby discos like Rayleigh Crocs were giving over their busiest nights to le Beau Monde, mixing soul with the pop of Numan, Human League, Normal, Ultravox, Visage, etc.

"It's strange," reveals Vincent, "that the kids who went to soul clubs are now moving over to this; we're playing an old soul club in Dartford soon which Rusty Egan's opening as —"

"It's just that electronic pop is commercially viable now, whereas two years ago it wasn't," interrupts Andrew. Yeah, even Human League have got a hit now after three years of trying. And a hustling DJ like Stevo manages to convince Phonogram of the viability of an electronic pop compilation, the misnamed 'Some Bizzare Album'.

Probably more attracted by the electronic line-up than the "normal" pop Depeche Mode make, Stevo flattered them into contributing 'Photographic' — great tune, shame about the words — to the record.

"We met Stevo at Crocs and he asked us to do a track for the album," recalls Vincent. "At the time we had no record company contract and we were kind of interested in this sort of thing so we did it. We kind of regret it now because of the 'futurist' connotations."

"And we don't like to be tagged," adds David. "What is really looking forward is what's going on at Cabaret Futura — not Classix Nouveaux or us really."

Martin: "Our music doesn't really look into the future or say anything about the future."

Apart from the subject matter of 'Photographic', I'd agree, though the title 'Dreaming Of Me' and the band's predilection for dressing colourfully might wrongfully link them with Le Beau Monde. There appears to be a tendency towards narcissism ("What does that mean?" they all chorus, nonplussed) but that's countered by their guileless enthusiasm. What'll they do when the innocence is gone?

"Grow into something else I suppose. I dunno," puzzles Vincent. They haven't contrived any particular image for themselves, he adds. "If people draw any conclusion from the lyrics its up to them. We don't set out to portray any particular image of innocence, we don't pretend to be anything."

Innocence isn't something that can be convincingly manufactured — as The Human League's very belated breakthrough confirms — and if you need proof of that check the wholly natural 'Dreaming Of Me'. It is obviously a hit — though one wonders if it being on the independent Mute will hamper its progress.

"All I can say is that we're making every sort of legal effort to make it a hit," states Daniel Miller. "We have had some experience with The Silicon Teens in terms of marketing and how best to approach it. I think we're at a stage now where we can make a really concerted effort — hopefully doing the right things at the right time. In a way it's a sort of test case. Everybody here (at Rough Trade, Mute's distributors) from distribution through to the promotion side of things (RT do more promotion these days and an independent radio 'plugger' is hired) has learnt a lot in the past few years and that'll hopefully benefit this record.

"It would be nice for it to reach its natural level — be it number one or at 74 . . ."

The problem is that "natural levels" of most chart singles are unnaturally stimulated by the sort of gimmicks and incentives for DJs and radio producers that independents can neither afford nor want anything to do with. But that's another story . . .

THE LONE GROOVER

BENYON

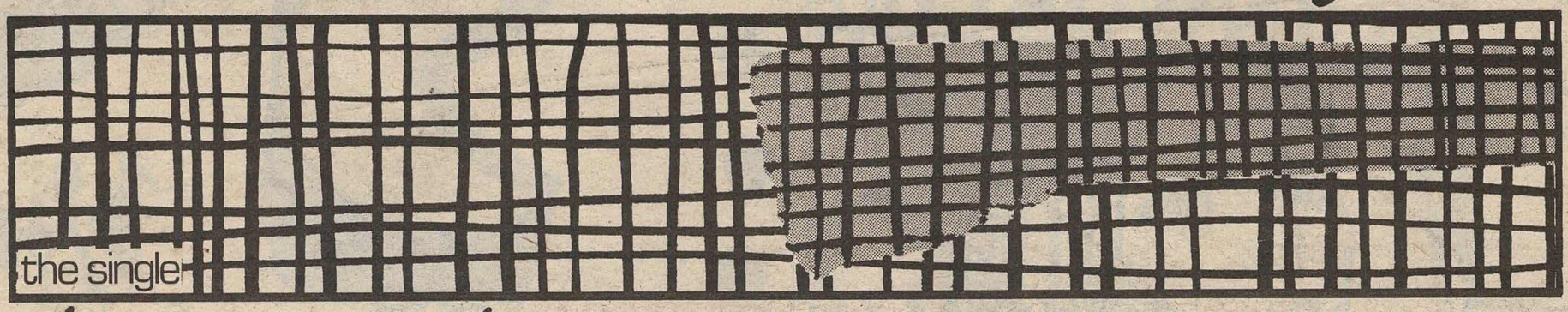
THIS IS A WARNIN' — IF ZEFFO CRABB BAD MOUTHS ME IN YOR PAPER I'LL SMASH HIS FRIGGIN' FACE IN.....
I DON'T LIKE BACK STABBIN' — SO ZEFFO BETTER WATCH IT!
BUT NO ONE'S EVEN THOUGHT OF INTERVIEWIN' ZEFFO!
HA! NUFF SAID!.....
THAT JUST PROVES WHAT AN UNINTERESTIN', UNTALENTED GIT HE IS!
CAN I QUOTE YOU AS SAYIN' THAT?
ER, NO, — CAN'T YOU QUOTE HIS BASS PLAYER AS SAYIN' IT?

VIDEOVERKILL?

THE ICA's first Rock Week in 1981, 12-17 May, has a new theme: Video. The week-long event will feature both live music and contemporary visual screenings in a package entitled **A Sight For Sore Ears.**

The ICA have enlisted ace DJ Charlie Gillett to co-ordinate the project, so any musicians or artists who have their work — in any format — recorded on video tape should contact him at the ICA, The Mall, London SW1 a.s.a.p. There's a catch of course — you have to send Charlie Gillett lots of money. Not really . . . but the video must be VHS and run between 3 and 30 minutes (not 2 or 31). Don't forget a stamped addressed packet, all you videobores. Good luck.

altered images



lead pop stars

Epic

Produced by Steven Severin EPC A1023

March 18 Wed Liverpool, Warehouse / 19 Thurs Leeds Fan Club / 24 Tues London, 100 Club / 26 Thurs Birmingham, Cedar Ballroom / 27 Fri Manchester, Rafters Club

'...a dazzling, challenging album.'
Paul Colbert, Melody Maker

'...an intriguing aural vision ...deserves intense listening over long periods.'
Chris Welch, Trax

'This could be the suprise hit album of the year.'
Music Week

RUPERT HINE

A NEW ALBUM

MONEY BACK GUARANTEE
Buy IMMUNITY at only £3·99 at any branch of Our Price Records and if you don't agree it's a great album return it with your receipt for a full refund.
Offer closes March 21st.

© 1981 A&M Records Ltd. Reproduction Prohibited.
© 1981 A&M Records Ltd. All Rights Reserved.

"The Captain and his passengers would be grateful if the residents of 84 Acacia Avenue, Hounslow, would slightly lower the volume of their new Wharfedale E20's."

International passengers to and from Heathrow now have an extra channel of music to listen to.

Mick Webster's rock collection.

But while they're subjected to his favourite albums, Mick is oblivious to the 'planes that whoosh overhead.

He's getting such ear-shattering sound from his E20's, he's higher than the aircraft.

That's because the E20's can turn 25 watts of amp into what sounds like 40 watts of rock.

Just think what they'll do to your brain when they reach their top limit of 70 watts per channel. All the more mind-blowing when you consider they fit neatly onto a bookshelf.

The trick is their efficiency–just three feet away they'll pump out 95db's for one watt of power.

But loud is only half the story.

The E20's are so lifelike, it's like the front row at Knebworth. That's because Wharfdale–with 48 years of experience behind them–call upon the latest techniques like lasers and computers to create the most realistic sound for all sizes of speaker. Yet, by carefully shopping around, Mick managed to find his pair for less than £165.

We're sorry to have to admit that they're probably the most anti-social speakers you can get your hands on.

We've tried telling Mick that.

But, with his E20's belting out in the background, he still hasn't heard a blind word.

WHARFEDALE E SERIES

Britain's most famous speakers

RANK HI-FI, HIGHFIELD RD., IDLE, BRADFORD, YORKS., BD10 8SE. DISTRIBUTED IN IRELAND BY KILROY BROTHERS LTD., SHANOWEN RD., WHITEHALL, DUBLIN 9. TEL: 423966.

THE WINNERS!!

DANGEROUS VISIONS

By ANDY GILL

FOR THE first time in years, I actually sat down and watched **A Song For Europe** in its entirety. A chastening experience, this: a little glimpse into another world, where "talent" shows like *Search For A Star* are milestones in an "artist's" career, and a week's residency at Batley the crowning glory of same.

Amongst the eight artists presented for our delectation, five were groups specially formed for the occasion (and just as quickly dissolved, one imagines), and one was a group I'm sure I've seen somewhere before but don't wish to be reminded where. Highest nausea quotient went to Unity, a woman straight out of a Pre-Raphaelite Brotherhood fantasy surrounded by a squeal of little girls in Laura Ashley dresses (possibly an "images of Aryan womanhood" trailer for next week's play about that fascist Mitford woman?). What, I wondered, has all this got to do with me?

Terry Wogan must have been thinking along the same lines. "It's at times like this I wish I had a better act," he apologised, but he needn't worry. A modern media genius, he has the rare ability to be astonishingly rude whilst appearing the very picture of urbane decorum — the perfect host for two-bit turkey shows like this, in fact, though even he was hard pushed to keep a straight face at times.

Introducing the chairmen of the various provincial juries, he came up against Northern Ireland's Mr Straight, one of those injection-moulded link-men whose greatest career asset would appear to be their almost total lack of character. "It's been so difficult," lied Mr Straight. "All the songs have been of such a high standard."

Wogan, never a man to suffer fools gladly, shot the camera the briefest of glances of wry bewilderment before responding with a stone-faced "It's always nice to talk to a man with a sense of humour". *Crunch!* The sound of a career collapsing into ruins could be heard from Islington to Inverness. Truly the highspot of the whole debacle, which was finally won by an nice-clean-girls-and-boys quartet in the mould of Abba (though infinitely worse than even Brotherhood Of Man), whose act included the boys ripping the girls' skirts off. Against such below-the-belt tactics, the others never stood a chance . . .

The *raison d'etre* for the Eurovision Song Contest is supposedly to find and foster new songwriting talent. Why, then, did a music publisher I was talking to a couple of days later admit that no one in his business paid the slightest attention to the whole affair? Who exactly is the BBC trying to kid?

"Don't forget your computoception dial, darling!" Bucks Fizz (try saying THAT in a hurry) go into galactic overdrive. "Two twelves please! . . ."

— And it's all thanks to extra Soma and condensed syntho-food!

Ultimately, the only salvation for this fiasco will come if the Blessed Wogan is given free rein to accentuate the ridiculous to the point of farce. Otherwise, this absurd annual ritual must surely wither away. Or am I being too hopeful?

Almost as absurd was the first part of BBC1's "free adaptation" of **Brave New World**, a fine example of Smash-advert realism which contained hilarious exchanges of the order of:

A: "You forgot to set your computoception dial on your Malthusian Belt."

B: "I'm always forgetting to do that!"

So am I, my dear, so am I. This kind of half-assed scripting is a low-budget sci-fi variation on the old standby of having a character pick up a telephone and say "What? Slimy Ned and Benny have escaped? They've blown up the entire South Side? God, that's *horrible!* They're holed up in a shop on the corner of Schlitz and Budweiser . . . and they're holding the mayor hostage? I'll be right over!" — which, as you can imagine, saves the director a lot of time and money. In hack sci-fi, the actors are forever coming out with lists of characteristics of the society, just to show you how awful / wonderful / morally bankrupt it is.

"We'd better see if you're properly outfitted," says the head of the Savage Reservation Study Centre, pointing to a row of little tubes on Thomas Grahmbell's belt. "Ion heater, Senso-Thermal bag, extra Soma and Ampheto-pep rations, condensed syntho-food, ultra-sonic micro-bomb pop-popper . . ." The whole floundering 1½-hour morass of jargonese was almost — but not quite — redeemed by the scene where Grahmbell and Linda Lysenko ingest the aforementioned Ampheto-pep and are suddenly — nay, *instantaneously* — transformed into ham actors mugging impressions of complete refreshment and revivication: a scene of almost classical ineptitude, one to treasure.

ORIGINAL MIRRORS
DANCING WITH THE REBELS
NEW SINGLE

MER 65

SPECIAL SHOW AT THE VENUE 25th MARCH WITH CAPTAL RADIO

mercury

THE AGE OF BUREAUCRACY IS AT

THERE WAS a lot of shrewd insight behind David Corke's decision to bring The Bureau to Holland for their first ever live performances. The group had just spent a month undergoing a frantic slog of rehearsing, writing and organising their set and they obviously warmed to the country's congenial atmosphere.

Instead of being plunged into the deep (more like muddy) waters of a prestigious London gig with the customary media and record company brouhaha, they were able to test their music and ideas in a more relaxed environment. I travelled with the band for three performances — in Appeldorn, Amsterdam and Rotterdam — and everywhere the atmosphere was welcoming, sophisticated and unobtrusively stylish. The history and character of the venues and the hotels we stayed in mingled with the modern flashiness and provided a very fitting backdrop for The Bureau's emotive entertainment.

But complementary as the immediate background was, it ultimately proved to be no more than a canvas or a sounding board for The Bureau's instinctive, crafted and — let's not mess around — fabulous music.

IT'S THE DAY AFTER the group had played their first ever performance and we're travelling along a motorway. Crammed into the touring mobile — the rickety white van — are the eight bureaucrats, two members of their 'organisation' (auxiliaries), a photographer and myself. Sitting next to me is Jeff Blythe.

JB can give the impression of being a meditative monk-like character or a dour stolid personality on first meetings. On this occasion he has a heavy cold and is not at his best, but after several minutes, conversation he breaks out of his shell and emerges as a considerate stylist and a perceptive, painstaking activist. It's not hard to see why the rest of the group consider him to be a good spokesman.

"Playing in Holland is just to give us the opportunity of actually playing together in front of a live audience, we've got to do that before we can take it any further. For proper tours the general underlying idea will be to make the concert much more of an atmospheric event. Hopefully people will come into it and go out feeling very different because there's been such a strong mood generated throughout the performance. You know if you see a really good film you come out feeling really weird because the atmosphere has the sort of effect that you don't feel real afterwards."

Sniffing around beforehand, I'd learned that quite a lot of the group listened to mood music, specifically film themes — a big influence?

"Books and films obviously give you ideas but I almost don't like saying that because it's not that you see a good line in a book and rip it out as a good idea for a song. And you don't go to see a film and decide you want to look like a certain character. I think it's much more the atmosphere and general meaning that goes on within the whole thing."

Upsetting of balances, a certain kind of brainwash (as in cleansing) and an unmistakeable spiritual force was what Dexys Midnight Runners were all about. Dexys emerged last year with a strong unified image, a hostile approach to the role of the music press and a demanding attitude towards their audience. Dexys were an ambitious scheme. A fantastic dream. A start.

They were the best thing to happen to music for ages — radically emphasising what it could and should be and — naturally — they got up a lot of stuffy noses. Although they began the year split in two the bands which have resulted — Kevin Rowland's Dexys Midnight Runners Mk 2 and The Bureau — are keeping the fires of passion well fuelled. With fresh perspectives and new determination in the ranks, the 'soul vision' as expounded on the 'Searching For The Young Soul Rebels' album becomes more realistic and valid. As it moves into new spaces, the dogma and pretention of that catchall phrase should be upstaged.

When Kevin Rowland decided to release 'Keep It Part 2 (Inferiority Part 1)' — in my opinion a horrendous rehash of one of 'Soul Rebels' finest moments — as Dexys' fourth single at the end of last year it was against the wishes of sax players Jeff Blythe and Steve Spooner, keyboard player Mick Talbot, drummer Andy Growcott and bassist Pete Williams. This axis had become increasingly discontented as the year went by and the single was the proverbial straw that broke the camel's back. They left the group to put into operation the ideas they had had stifled while in Dexys leaving Kevin with trombone player Jimmy Patterson and rhythm guitarist Al Archer, the latter having now departed to form his own band.

The latest Rowland essay just printed in the music papers gives a slightly different slant to this story, however, claiming the departing embers were responsible for hatching a plot to throw him out but the plan was discovered and they were duly dismissed. Considering that none of the would-be usurpers were contracted to EMI, Rowland's story appears somewhat less than credible; it also seems to hint towards a senseless wasteful bickering, something The Bureau in their more catty moments aren't completely free of. Both bands should forget the past and concentrate on the future. Everybody's got a brand new bag; swing it!

JEFF BLYTHE was at music college playing classical clarinet in the early '70s. Having been brought up on black American jazz he fancied the move to a 'sophisticated' area of music, merely for his own pleasure rather than the certificate which all the other entrants seemed to be after. He left for London during the furore of punk but spent an unfruitful period squatting in Brixton until an opportunity to join Geno Washington's Ram Jam Band presented itself.

He played the scampi and chips circuit with the man who was to be the subject of Dexys Midnight Runners' biggest hit, although by the time 'Geno' was released Washington was a grotesque parody of past glories.

"It was really embarrassing. He came over and did this gig at the Music Machine about eight months ago and he came onstage to 'Geno'. There were about 20 people in the audience and we were there to see what he was like. I thought I'd go up and say something to him afterwards but I had to leave after about three minutes. He came on with this heavy rock band — 3 guitars and all these blokes in Lou Reed T-shirts. Anyone could have done that."

In Dexys, Blythe was responsible for arranging the much-acclaimed and envied horn section which was fully integrated into the group's sound rather than being stuck on the end as a tarty afterthought, which is the customary rock approach.

"Up to the time the album was recorded, everything was going well. The LP came out and we were all really pleased with it but after that we just weren't going forward anymore. I think there's various reasons why we didn't. One was we were so busy touring last year that we never actually had time to sit down and think about what was happening."

So Kevin pushed all his ideas to the forefront and they weren't discussed within the band?

"That is what happened, yeah. I mean it got to the stage where we just grew apart. Perhaps if we'd realised it was happening early enough, something would have been done about it. I think it's very important that this group develops as a gang, but a gang of eight individual characters, not eight faceless versions of the same character."

But The Bureau aren't shying away from the tantalising prospects offered by Dexys. On the contrary, they feel they could only continue in that same way in a less restrictive set-up — The Bureau.

Do you still believe in soul power?

"Very much so, in the sense of what you can make come out of what you're doing is very important and we did get a lot of astonishing reactions. We had an effect that I hope we can carry on with this band.

"You'd be amazed if you could have read some of the fan letters we got. Quite a lot were from, like, 14-year-old girls and they weren't sort of . . . well, some of them were, but most of them were really frank self-examining letters that would get sent to agony columns.

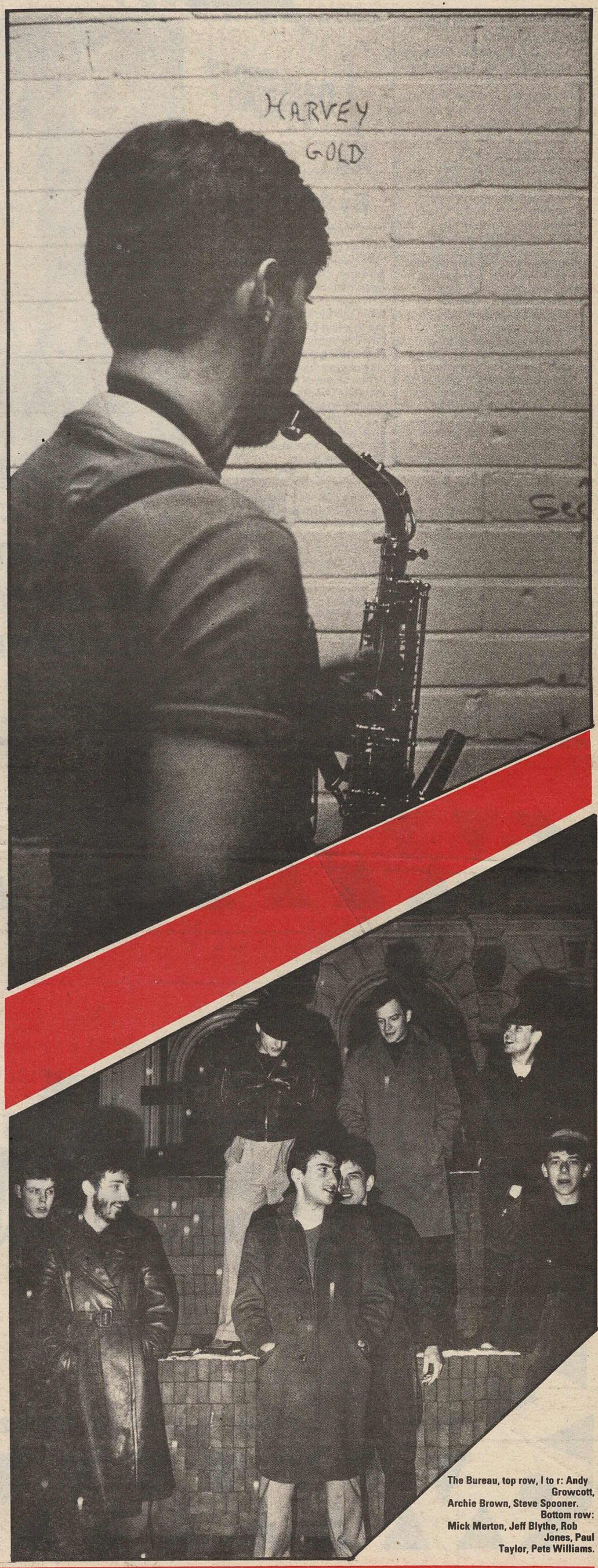
"This is one of the reasons we split, well it's *the* reason we split. With Dexys, we had made a very big promise and we brought a lot of responsibility on ourselves. We said we were going to be very genuine and we were going to do something to a lot of people."

But it got to the stage where the concern was more with making sure of your sincerity, rather than just going ahead and allowing the sincerity to come naturally.

"Definitely. It started to be more posturing than anything else. Whatever you say and whatever you do it must have its basis in the music. It doesn't matter what you talk about, if you can't walk onstage and back it up or back it up on records then it's pointless.

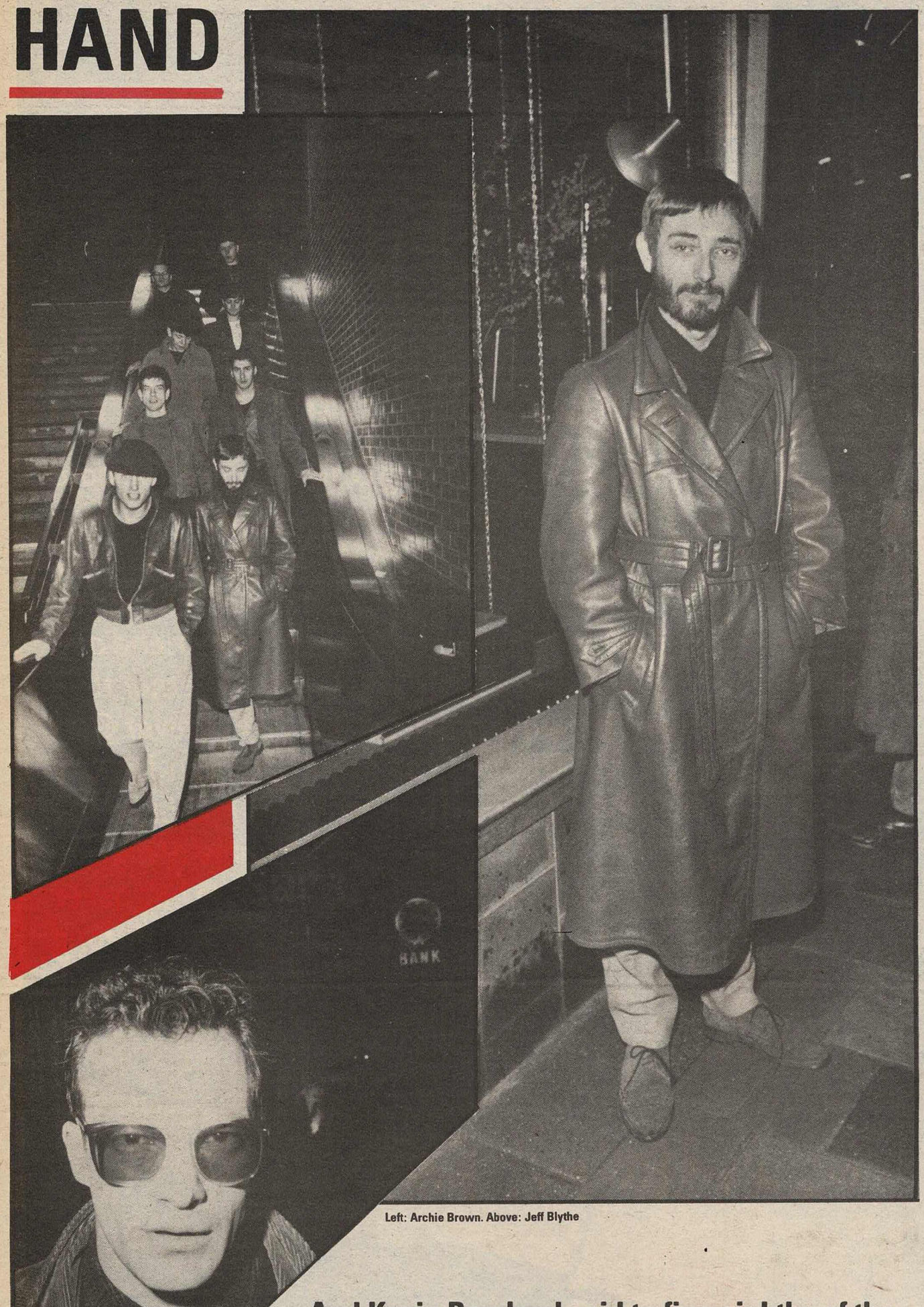
"The feeling I get talking to a lot of kids is that they're fed up with being sold, well, a lot of rubbish basically. Not necessarily things that are bad in a technical sense, but I think attitude-wise, groups are much too blase towards 'the kids'.

"The kids know this and they're starting to get really fed up with it. I think the days of the big fads are over, I can't see that happening to such a great extent again. The attitude seems to be one of false sympathy towards 'the kids' like 'yes it is terrible being on the dole and it's so sad we can't do anything about it'. I don't think they want sympathy, they want inspiration, they want someone up on that stage who can do something to them."



The Bureau, top row, l to r: Andy Growcott, Archie Brown, Steve Spooner. Bottom row: Mick Merton, Jeff Blythe, Rob Jones, Paul Taylor, Pete Williams.

HAND



Left: Archie Brown. Above: Jeff Blythe

And Kevin Rowland said to five-eighths of the original Dexys: 'Go forth and multiply.' And they did. And they became The Bureau. And, yea, there was great rejoicing for where once there had been one fine band, now there were two.

Words: Gavin Martin
Pix: Peter Anderson

Dexys had the same aims originally, although the approach was different. It seemed sometimes that Rowland was training a crack task force rather than a band. A strategy I actually feel to be laudable in the present hedonistic free-for-all, but it should come from co-operation and understanding rather than egomaniac directives. The Bureau still place an emphasis on basic disciplines, albeit more loosely.

Jeff: "That's important but it's something we're still feeling our way in, it's obviously of ultimate importance to produce the best that we can, on tour or in the recording studio. But we don't want to have too much of the ten commandments approach, too many thou shalt nots. It's got to come a lot more naturally. It really comes down to being able to trust everyone, like I used to get annoyed a lot of the time because I felt I was being treated like a little kid.

"One thing I pride myself on knowing is what I ought to do and what I ought not to do to be able to deliver my best onstage. I'd really hate myself if I went onstage and made a total mess of it and I never ever did that once with Dexys. So when I was told you can't do that or you can't do this I got really cross about it."

Undoubtedly this is a reference to Rowland's decision to ban dope from tours. I can't help remembering the last person who wanted to do that — Mike 'Maharishi' Love of The Beach Boys, hardly the most flattering company to keep.

THE BUREAU line-up was completed when Rob Jones (guitar) and Archie Brown (vocals), formerly half of The Upset, and Paul Taylor (trombone) joined the ranks. Taylor is the group's third trombone player so far. They've had a lot of trouble finding someone suitable to play the instrument as it's mostly played by veterans in this country. The Upset spent a large part of the last Dexys tour as a support act making Archie and Rob acquainted bedfellows.

They've signed a six figure deal with WEA Records, the first fruits of which are now available in their debut single 'Only For Sheep', not quite the masterwork they are capable of but a fair enough way to start a new career. It seems that, reeling from the somewhat dictatorial circumstances that pervaded their last band, the group are as yet only getting used to pulling together and working for themselves. But when they come across with a creamy but cutting ballad like 'Find A Way' or deliver an impeccably sculpted 'First One' it's obvious the influences and balances are coming together to produce something that has a grand, funky base and an orchestrated completeness to its sound.

The balance of characters in stage presence and music is vividly defined with drummer Stoker and bassist Williams joining with Rob's sharp, clipped, reeling guitar to produce a malleable rhythm section that can dovetail a melody through an unexpected change of tempo — seamlessly and painlessly. Somewhere they've broken off and sailed over one of those puddly categories into a spacious lagoon noted for its enveloping aura and tangential delights. It's called jazz, I think.

"Jazz in this country has turned into a real conservative institution and the last thing it can do is survive in an institution. Even in America with all this Barclay School stuff, they're fucking it up because they're turning out millions of people who sound great but they all sound identical. But that isn't what it's about, it isn't," says Jeff, almost hurt that anyone should suggest otherwise.

Archie: "They all know *how* to do it but they don't know *what* to do."

Archie expounds on how the band keep a maze of criss-crossing rhythms mobile when someone is taking a solo, comparing it to Sonny Rollins' work with Max Roach in the '60s. Jeff makes a frank admission.

"Ornette Coleman does some interesting stuff like that as well. I got the idea of doing that sax in 'Love Pt 2' on the Dexys' album from one of his albums where there's a whole band blowing underneath a vocal. When it's mixed the vocal is really loud but there's so much texture and rhythm going on underneath it that it's really effective.

"I think you have to have a sense of humour to listen to Ornette Coleman. I certainly did. I mean the first album I bought of his I bought just because it made me laugh so much, I just cracked up listening to it.

"But it's really great, it's really moving as well. It's interesting with him because he started by just playing on the road with R&B bands and soul groups as a sax player. Then he started to play *that* sort of music in small black nightclubs and you'd get a really great sense of atmosphere and excitement — people getting pissed and going over the top. It must have been amazing, I'd really love to see something like that."

THERE ARE two little-known Dexys Midnight Runners stories. The first is that they wanted Van Morrison to produce the first album and got as far as performing a private gig one Saturday morning in the presence of the great man himself. Morrison apparently spent his time cowering behind a newspaper, hating every moment and fleeing hysterically at the earliest possibility.

The other concerns their controversial no-dialogue situation with the press. When they started their career in Birmingham, just around the time 'Dance Stance' was released, a stringer from a rival paper penned a scathing live review of the group — criticising them for everything from matching red suits to a cover version of 'Midnight Hour'. Dexys never wore that gear, never covered that song and never played that gig. The rest of the group couldn't find Kevin Rowland for two days so they went to his house and found he'd smashed the place to pieces. Needless to say the paper was temporarily a stringer poorer.

The Bureau are still very much against the music press but, seeking a situation where bands are more honest and journalists more understanding, they have decided not to generalise about all journalists. However, the first evening I began talking to the group, post-performance, in a hotel bedroom with Archie Brown and Steve Spooner, the journalist paranoia that was a part of Dexys raised its head once again, coming from a most unlikely source.

Pursing a line of questioning that would lead to the obvious — 'ah but wasn't Kevin controlling you' line — I got short change from both interviewees, Steve saying he wanted to talk about The Bureau and Archie suspecting me of being a hack merchant right away. The conversation continued to unwind lazily for a few minutes until, looking down, I realised Archie had switched off my tape recorder.

What did you do that for? I ask, depressing the record button.

"Well I think you're fucking about. I think you're asking funny questions. I'm stoned, man, I want to go to sleep."

An actual physical tussle ensured with the vocalist attempting to wrest the machine and the cassette from my grasp, but eventually, following a long discourse on the role and function of the critic the problem is sorted out. Incidentally, the following evening Archie, attributing his reservations and paranoia to the intake of a certain verdant oriental plant, intimates that he's knocking the habit on the head.

ARCHIE BROWN is going to take sometime to get used to and it's only over the next few months that his integration and progress can be properly judged. His singing style and razzamatazz, fingerclicking stage presence is markedly different from Kevin's, and although he's written both songs on the new single, he'll not be a dominant force in that department as Steve, Pete and Rob also contribute lyrics. In fact it is here more than anywhere that Rowland's talent for writing succinct, potent and productive words will be missed. Both 'Only For Sheep' and 'The First One' already show a distasteful leaning towards cliche.

Archie sees it as a continuous process, relying on input from several quarters.

"If someone comes up with lyrics we don't like then someone else writes them, until we get what we want, which is to make the whole thing complete in terms of the band. We want a direction for the band, something to aim for. Like, if a piece of a song is particularly good and we want to keep it we'll write something else to fit with what we're trying to do."

Whereas Rowland was a caged animal with a tortuous pitch trying to *take control* of the song, Archie comes over as a precise stylist who becomes *a part* of the song. He talks enthusiastically about a whole host of singers from Ella Fitzgerald to Johnny Rotten to Jim Morrison and onstage he obviously relishes the chance to become absorbed by the horns, expecially when they play a close harmony, boosting, stretching and punctuating the vocals with those big chord effects like a mini-Basie orchestra.

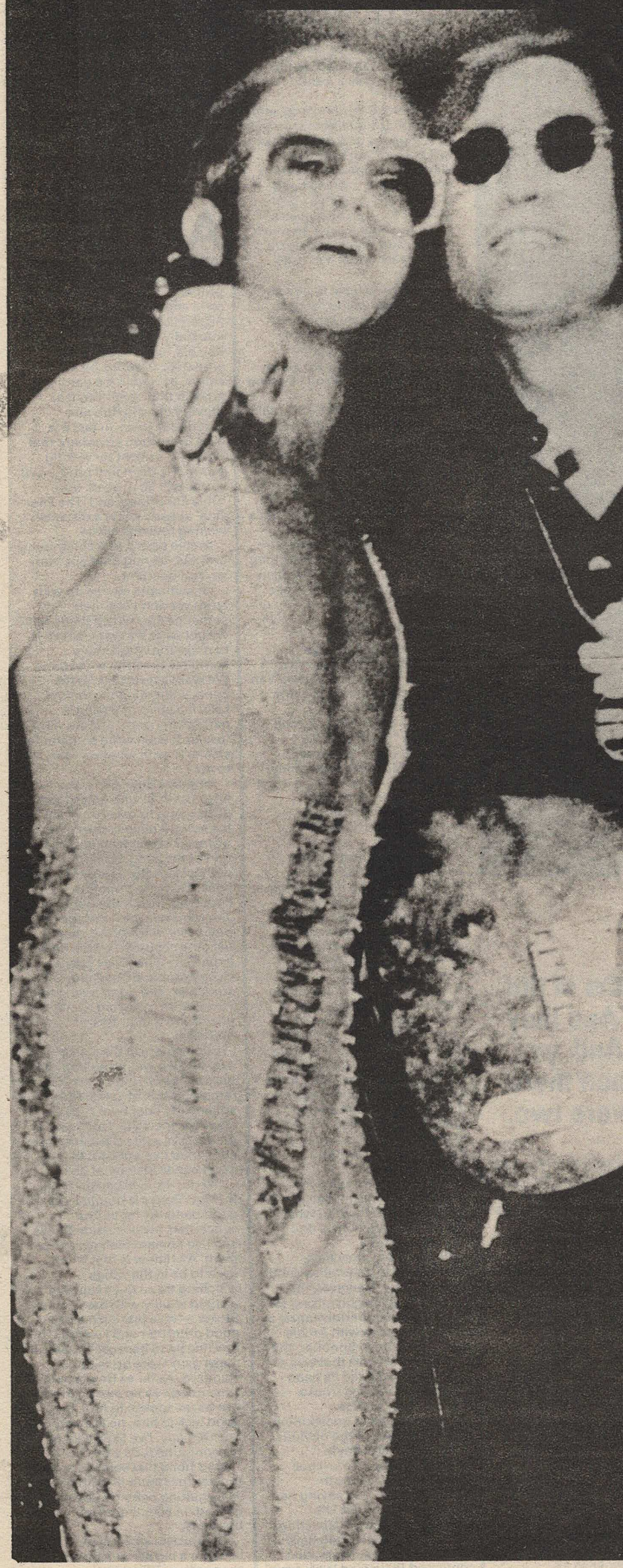
Somewhere in the port of Amsterdam we're spoiling ourselves with big pizzas and large portions of salad. After spilling my beer over Archie's anchovy speciality I tell him I'm glad Dexys split up because as a consumer I've now got two good bands instead of one.

"Yeah, right, because I think the new Dexys is bound to be a good band. As far as I'm concerned, I was outside Dexys and I've no hard feelings about them. All I know is that when I used to be in the wings watching these guys I always wanted to play with them. Like Stoker — he's just such a fuckin' good drummer and I wanted to join this band because I knew all these guys were up to that standard. As far as Rowland is concerned I've no axe to grind, I've never spoken to him. But good luck to him, he is a very talented guy. I've liked a lot of his songs, he'll do well."

Let's hope that sets the tuning fork for the future of both bands — forgetting petty rivalries and getting on with their own business.

The Bureau's task is to become a big serious business proposition. File under 'Greatness Pending'.

JOHN ELTON LENNON



28th November 1974...

...was Thanksgiving Day as well as the date that an Elton John concert at New York's Madison Square Garden turned into a very special event. Towards the end of the evening Elton was joined onstage by close friend and fellow musician John Lennon. Together they performed three numbers – 'Whatever Gets You Through The Night', 'Lucy In The Sky With Diamonds' and 'I Saw Her Standing There'. Lennon's performance of the last number surprised many as he has never been known to sing a McCartney song before. This was the last concert appearance by John Lennon.

Special 15-minute single picture bag – out now!

(DJS 10965)

DJM RECORDS AND TAPES

★★★★★★★★★★★★★★★★★★★★★★★★

AT HOME WITH THE STARS SPECIAL

So tell us Phil, how do you feel about solo success?

The remarkable Mr. Collins stays awake long enough to cure NICK KENT of his insomnia. Action pix: PENNIE SMITH.

THERE'S A particular irony inherent in that as 1981 ushers itself in replete with a multitude of splintered trends floating over a trough of musical despondency, the song picked to hog attention and provide the big commercial coup should be the dark metronomic cadences of 'In The Air Tonight' by Phil Collins. An accomplished, moody *cri de coeur,* it's an unassuming, craftsmanlike performance whose location side by side with the absurd, self-congratulatory pomp of Ant music, Visage and Ultravox, if not the perfect panacea, is at least a welcome respite from the bombast and empty gestures.

Similarly, the album from whence the single was culled, 'Face Value', has held a vice-like grip on the highest position in the album charts, no mild achievement for a record packed with some 50 minutes of carefully crafted music carved out on that dodgy borderline known as "fusion". It also marks the official solo debut of one of rock's more idiosyncratic journeymen.

Phil Collins, slight of form, balding, given to wearing football sweaters and functional jogging togs, has already proven himself an exceptionally agile figure in dodging the easy tag. His position as a drummer and subsequent front person for the whimsical monolith that is Genesis has been constantly undermined and/or forcibly confronted by inspired involvement with Brian Eno, Robert Fripp, Peter Gabriel and, more recently, John Martyn.

A superb drummer, an accomplished singer, an agreeable composer, Collins is one of the few rock musicians to have successfully spread his particular talents over a formidably diverse musical radius without seeming to dabble aimlessly. He is a professional, primarily concerned with blending into the context of each endeavour he undertakes, and to this end, his finest work has arguably appeared on collaborative session-work.

Listening to the abrasive drum pattern on Eno's 'Sky-saw', or the ominous innovative percussion work that provided Gabriel's last album with such an abrasive pulsebeat, certainly causes one to shake one's head confusedly when trying to reconcile such genuinely brilliant moments with the soft-focus banalities that Genesis' name has come to be synonymous with.

Collins' 'Face Value' finally places the artiste in a light where all the masks merge, and a middle ground is located. Collins' own music is not a particularly radical brew: far from it, considering the general bias towards contemporary funk, and the human side of the fusion behemoth. But, like the far superior Michael Jackson masterpiece 'Against The Wall', it has found favour with a formidably large audience who probably don't know or care much about trends, but know what they like.

COLLINS HIMSELF is as surprised as anyone else at the level of success his solo album has achieved. Ensconced in his country home situated just outside Guildford, where the likes of Eric Clapton also have property (Clapton is, in fact, a neighbour), Collins mulls over the question regarding his sudden rise to number one with an unassuming candour.

"It wasn't even as if I viewed 'In The Air' as the obvious first single when the tracks were being recorded. Like all the other songs on 'Face Value' it was put down on the 8 track studio I built upstairs with me playing hamfisted piano and using a drum machine. I probably don't have any sense of what tracks sound commercial owing to my proximity to the whole thing, which started out with me just laying down bits of ideas, tunes, codas, snatches of lyrics and taking it from there.

"You must understand that the material came before any desire on my part to be 'the solo artiste'. Piece by piece the songs came into evidence until finally I had a body of work that I felt deserved to be released."

Collins gives manager Tony Stratton-Smith and his US company head Ahmet Ertegun the credit for first denoting the potency of 'Air' as, initially the album's first opening salvo and, then, prime choice for a single.

"Ertegun actually assisted in the mixing of the number, persuading me to place the drum break in exactly *that* place. It's a particular talent that he has, you know. Plus the fact that he's the guy who worked with Aretha Franklin and Otis Redding and therefore knows what it's about. And he was right."

Collins, ever alert, pauses momentarily before continuing: "It got an immense amount of radio play from the very outset, which was ultimately the vital factor in its chart success. It tends to sound very strong on car radio, particularly when the drums break in and everything changes gear. A friend of mine was remarking on how he was parked in a two line traffic light precinct, waiting for the red to turn green and the number was being played on Radio One — he was listening and watching the other driver who was also tuned into the same station and he was beating out the time on his steering wheel waiting for the lights to change right in time with the song's acceleration."

The actual drum sound on the 'Air' single — its predominance in the mix paired with dramatic entry — is becoming something of a personal sound that Collins has been pioneering. The preference for stripped-to-the-bone solid drum patterns (similar to Ringo Starr's best work with The Beatles), taut thundercracks to contrast the hyper-effective discipline fuelling his playing. With Adam And The Ants and Bow Wow Wow swiping Burundi tribal rhythms one tends to forget a far more impressive and ingenious link with African rhythms. The drum sound on 'P.G.3' played a vital part in its subsequent success with Gabriel himself responsible for the banning of cymbals from all sessions. Collins, however, claims that his contributions were very much shaped from ideas of his own.

"Well, certainly I played an active role in gaining *that* sound. Peter had certain ideas whilst the engineer Hugh Padgett was also very involved in finding the particular acoustics which are there in that particular studio anyway. But, well, take the track 'Intruder' which is built around a drum pattern of mine which Peter heard and asked that I simply repeat.

"Now I know he in fact had a song entitled 'Intruder' but the actual form it takes on 'P.G.3' is based on a drum pattern of my invention. I felt for a time that the credit for that song should be "Gabriel/Collins". In the end it was drum pattern courtesy Phil Collins, which is as good as. . ."

More pertinent — with regard to 'Face Value' anyway — has been Collins' work with John Martyn on the latter's much neglected 'Grace And Danger'. Ties between Martyn and Collins are very strong to the point where the pair have performed live and Collins' first priority — straight after completion of Genesis' next album, currently being recorded — is to work with Martyn on the follow-up to 'Grace', probably in America where the volatile Scotsman is planning to station himself.

"With John it was very — well it was far more intense because we were both involved in the break-up of our particular marriages with the consequent frictions ultimately providing both our albums with the main lyrical thrust. First, I'd noticed that John was in something of a bad shape and I offered moral support by inviting him to stay

CONTINUES OVER

Wake up Phil, you just sold another million.

★★★★★★★★★★★★★★★★★★★

PHIL

FROM PREVIOUS PAGE

here in the house where we recorded the basic tracks for 'Grace' with bassist John Giblin. Actually, we ended up offering each other incredible moral support. When I was being shaken up he'd help me out of my particular slump and vice versa.

"All in all the divorce was. . .certainly very traumatic, but terminated with me using the experience to give my songs a lyrical perspective, an emotional force that they wouldn't have possessed. Lyrics have never been my strong suit, to say the least, and with Genesis, the tendency to use characters allowed me to simply act out situations. The big difference between 'Face Value' and Genesis is partly the obvious one of this being totally a reflection of my tastes musically, but also the autobiographical factor to the lyrics, which — although I don't view them as poetry or anything so high-handed — I do feel convey something involving a large personal investment."

THE INEVITABLE question now arises, particularly with 'Face Value's success granting Phil Collins the perfect reason for cutting whatever channel of communication the group allowed him: why continue with Genesis? Collins feels neither the need to apologise for his presence in the group, nor is he prone to sidestepping candour.

"Obviously I'm aware of the group's shortcomings that the critics choose to pillory. I wasn't even surprised by the grudging aspects in certain reviews of 'Face Value' arising from my association with them. There's a kind of whimsy discernible in certain areas of the group's music that I don't like, not to mention the whole Hipgnosis (cover designer) thing. Yet. . .and this is important, I honestly don't view us as being in the same league as Pink Floyd and Yes. I find those comparisons almost totally redundant.

"But the reasons why I'm still actively a Genesis member and why we're currently recording is that I find we've not made a Genesis album that truly fulfils the potential I, for one, can see as being inherent in the group's particular human chemistry. I find that very healthy and very challenging. The fact that the solo album's such a success has helped to reinforce certain things of my own liking and push the group into a more overtly democratic affair."

Yet how have Messrs Banks and Rutherford — the former often pictured as the leader/villain of Genesis — reacted to the success of 'Face Value'?

Collins shrugs: "I really don't know, to tell you the truth. Mike (Rutherford) said that he likes it a lot while Tony has. . .well, I've not felt animosity coming from anyone. They *seem* pleased."

When the Genesis album gets completed, Collins will fly to America to work with John Martyn on his next album — with more work a possibility. After that he's booked to drum for Pete Townshend's forthcoming solo effort. No immediate plans appear to be even on the horizon for work on a follow-up to 'Face Value'.

"Because I've yet to work up new material. When the songs come, then I'll record in that particular capacity. I don't even know how many albums I'm signed to Virgin for" (it's a four album deal, I later find out) "but I'd rather work with someone like John Martyn who is much better than I'll ever be. Or with a Townshend or Peter Gabriel. I like to participate possibly more than to lead, no matter how much of a facade the 'democratic rock band' usually is. It's like. . .there are all these certain rules attached to rock that have now become restrictive to that form of music as self-expression. I didn't start working in both Genesis and Brand X to break those rules, but simply found that one doesn't have to lock into one particular corporate in order to do one's best work. If what I do helps to demolish those preconceptions, then I'll feel more fulfilled having a gold record for my solo album."

Motels

NEW SINGLE OUT NOW
(RE-MIX VERSION)
DANGER
PLUS THEIR CLASSIC
TOTAL CONTROL
IN FULL COLOUR PICTURE BAG
ALSO AVAILABLE
LIMITED EDITION IN FULL COLOUR
POSTER PACK
CL 16185

MOTELS

Next week in NME

The return of

THE

GRATEFUL DEAD

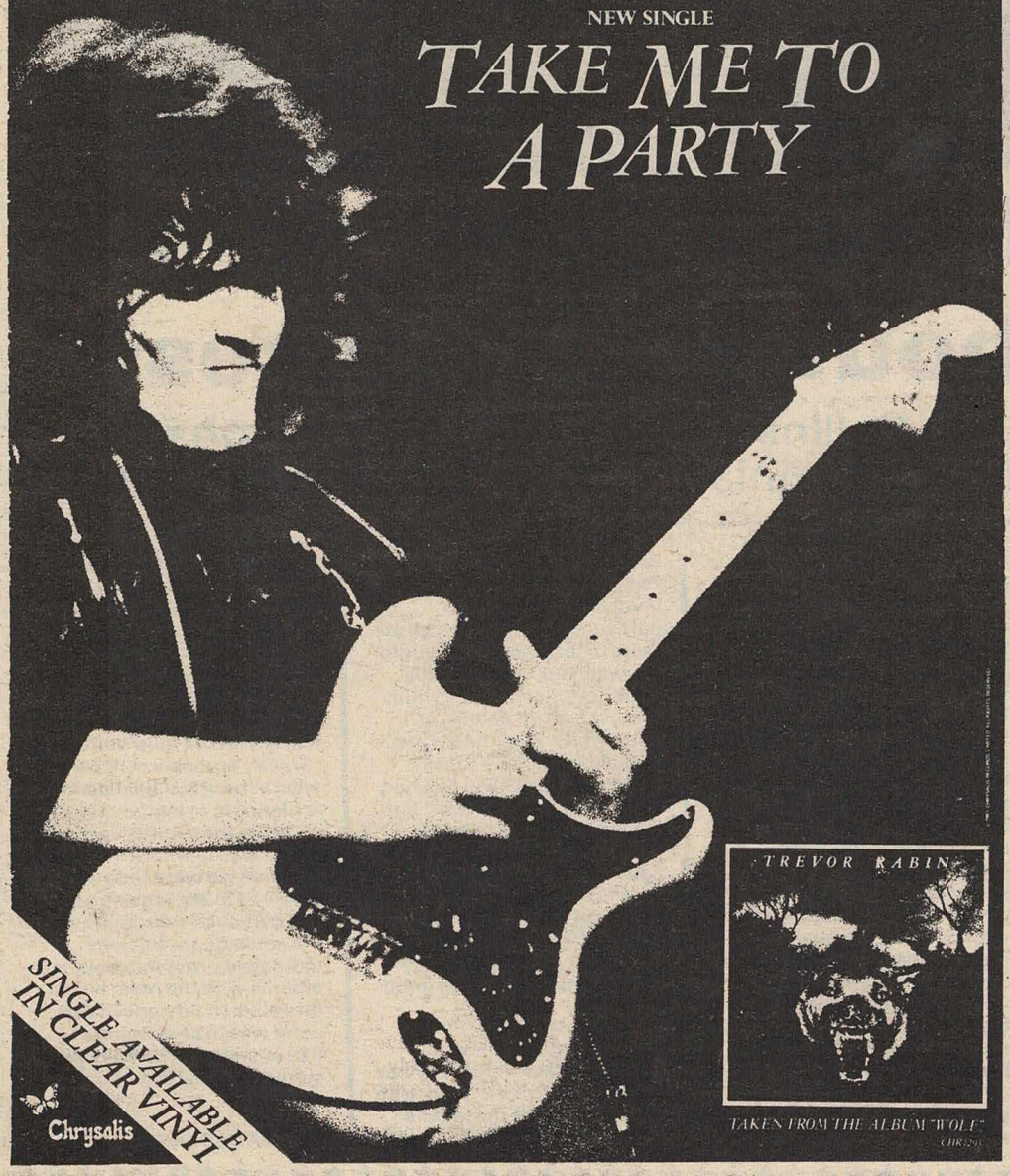
Has Jerry Garcia had a shave yet?
Is The Rainbow on a ley line?

All the facts and more.

PLUS — from France:
TRUST
FELA-KUTI live in Paris

TREVOR RABIN

NEW SINGLE
TAKE ME TO A PARTY



SINGLE AVAILABLE IN CLEAR VINYL
Chrysalis

TAKEN FROM THE ALBUM "WOLF"
CHR 1294

FROM USA

HUMAN

DEBUT ALBUM FIG. 14

First the world will call me Bouvier--hey!
Then I'll change my name to Jackie K.

SEXUAL

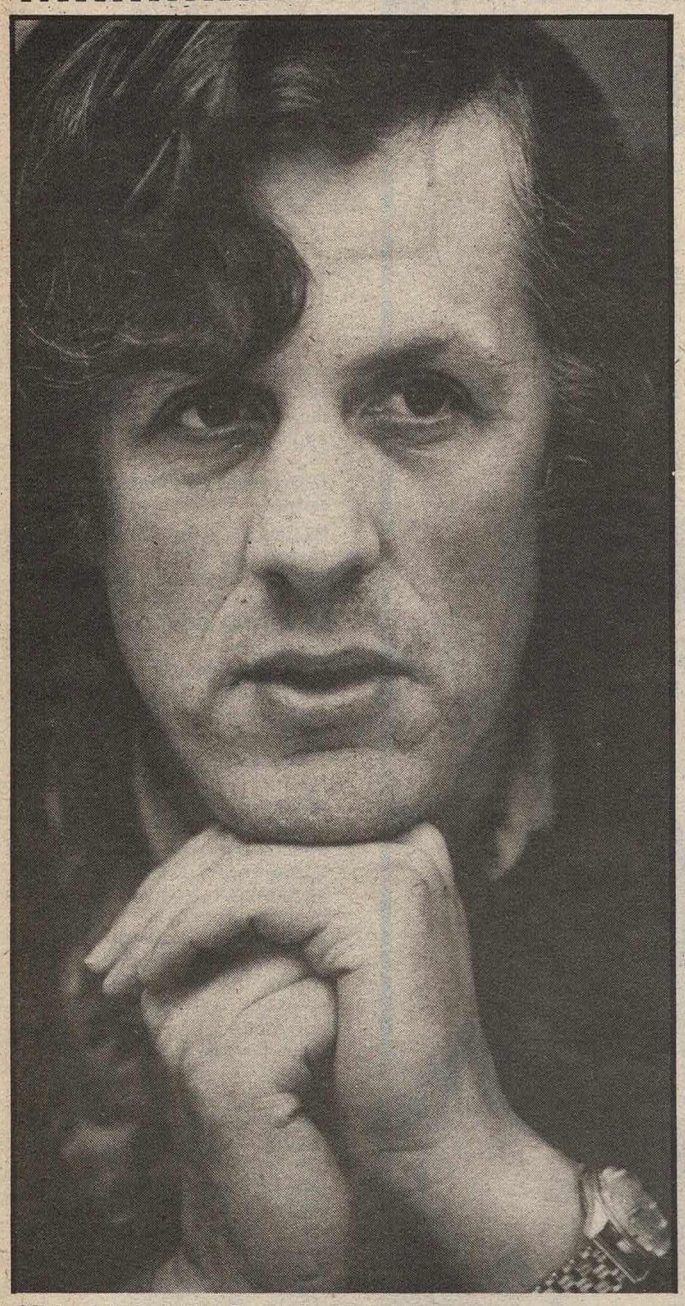
NEW SINGLE GUARDIAN ANGEL/JACKIE ONASSIS

After my date with tragedy
I'll let Aristotle take care of me
I want to be Jackie Onassis oh yeah

RESPONSE

don't fall off the Mountain

AVAILABLE FROM GOOD SHOPS



Michael Apted. Pic: Anton Corbijn.

MONTY SMITH meets MICHAEL APTED, the man behind *Coalminer's Daughter*

MINER SUCCESS

EVEN MORE surprising than its seven Oscar nominations is the fact that *Coal Miner's Daughter* was made by an Englishman. The film biography of Loretta Lynn's poverty-stricken Appalachian upbringing, early struggle for success and eventual C&W superstardom, *Coal Miner's Daughter* (reviewed in *Silver Screen* last week) would appear to be a peculiarly American subject. Why on earth would the Universal studios entrust a relatively untested English film director with the job of bringing Lynn's story to the screen?

Michael Apted, the 39-year-old film-maker in question, puts it down to something more than sheer chance.

Television-trained at Granada in the early '60s, he graduated via *Coronation Street, All Our Yesterdays, World In Action, Cinema* and numerous plays before making H. E. Bates' *Triple Echo* with Glenda Jackson in 1973. Subsequent films included the *That'll Be The Day* sequel, *Stardust*, an evocative London gangster thriller called *The Squeeze*, the ill-fated Bianca Jagger project *Trick Or Treat* (eventually aborted), and 1978's *Agatha*, plagued by union squabbles throughout.

"*Stardust* did very well for me but after that I went out in the cold," says Apted, an engaging, thoughtful character who remains resolutely English despite his new-found LA home. And he's not entirely happy about being so quickly adopted by the Americans — apart from his evident regret at the demise of the so-called British film industry, he greatly misses seeing West Ham in action every other Saturday (he's originally from Essex, as if you couldn't tell).

Criticism from English friends for his 'desertion' to LA obviously strikes a nerve, but "Sod it," he says, "I want to work and there's no work for me here. I spent ten years here after leaving television and I made four movies. I *want* to make films.

"What was so depressing for me was *The Squeeze*. I thought it was a good little thriller but there was some creep running Warner Brothers and he just hated it. He refused to release it in America and it was flushed down the toilet. It was a real down for my career.

"And it followed *Trick Or Treat*, so I was in real trouble. And then came *Agatha* — the tap-dancing we had to go through to make that film, and if you can't make that material in England, what can you do?"

Surely, whenever the British film industry is mentioned it should be in quotation marks?

"Yes. It's depressing. What kills us is the shared language with America. There's always going to have to be a German film industry, for instance, because people want to hear their own language. But economically and to fill the cinemas — what few there are — you don't *have* to have a British film industry. I think it's a disaster."

IT GOES without saying that no British company would've put up the $6 million required for a project like *Coal Miner's Daughter;* but how *did* Apted get the job in America?

"I was lucky in that I happened to be in Hollywood at the right time, looking for work. Sissy Spacek was working on *Heart Beat* with John Byrum, an old friend, who kept telling her 'You gotta get Apted'. She mentioned it to Universal, they saw *Stardust* and liked it. They spoke to me and realised I wasn't going to make *Nashville* — you know, a snooty European look at the white trash of Appalachia and the tacky side of country music.

"And, also, when you look at *Coal Miner's Daughter* it's not the sort of material that would attract a first-class American director. So there wasn't a queue of people waiting to do it, frankly."

Which must make its box-office and critical success all the sweeter for Apted. And, if he was an unpredictable choice for director, so too was Sissy Spacek for the Loretta Lynn role. She bears no physical resemblance to Lynn, but had apparently once been a singer.

"Yes, but I don't know how much of a singer she was. All I know is that when she first left home to go to New York she went as a flower person with her guitar and strummed around.

"It was a terrific risk having her sing, but it was a risk we both wanted to take because it added a dimension."

Apted is the latest in a long line of talented British directors (John Schlesinger, Peter Yates, John Boorman, Ridley Scott, Uncle Alan Parker and all) who've been forced to work abroad. When's John Mackenzie going, I wonder? As I cry, C&W style, into my beer over the pathetic state of the 'British film industry', Apted bemoans West Ham's veritable tonking at the twinkling feet of Dynamo Tbilisi ("My boys gave me a nice coming home present, didn't they?"). We cheer ourselves up by laughing at Arsenal.

Michael Apted is looking forward to the League Cup Final replay. I'm looking forward to his next film — even if it has been made in America.

The Debbie debut

UNION CITY VIEWS

Union City

Directed by Mark Reichert
Starring Deborah Harry and Dennis Lipscomb *(Mainline)*

EXERCISES in style, whatever their authenticity and motivation, usually manage to bypass the general public's interest. *Union City,* which heralds the acting debut of Deborah Harry, a genuine superstar from another medium, is no exception to this dictum. Apparently not even the drawing power of its leading lady persuaded American cinema-goers inside.

The film, a quaint sauce of black comedy and psychological suburban tragedy, is also director Mark Reichert's own first attempt at popular picture palace persuasion. Based on Cornell Woolrich's '30s pulp murder mystery, *The Corpse Next Door, Union City* has been updated for financial convenience to a '50s setting in brownstone New Jersey.

Harry is cast as the frustrated but not-so-timid wife of an overweening accountant dullard with an obsession about the phantom milk stealer who seems to threaten his dubious manhood. Laying in wait for the thief he becomes embroiled in a mental cat and mouse game with disastrous consequences for himself.

Reichert makes full use of various stylistic devices — the comic strip dialogue, the chiselled detective story expressionism, the claustrophobic internal camera angles, dark with jokey foreboding — and is finally hampered by them.

His major failing occurs in the pacing at the outset; the uneasy balance of Dennis Lipscomb's Lemmonesque incompetent bully Harlan and Harry's subdued mousewife Lillian is confounded by a poor narrative and the absence of a good laugh — Reichert milks the situation but the plot spreads thin.

Gradual injection of comic relief arrives in the development of the janitor Larry Longacre (played to the square-jawed hilt by Everett McGill) who seems to do much more than service Lillian's apartment while Harlan is in town. Events metamorphose into a kind of French farce with the man-eating cat-loving Contessa up the corridor preying on Harlan's fear of the unknown sexual skeleton in the space saving closet.

The *denouement* is well handled, the suggestion of Lillian's dumb involvement and her love-affair with Larry (itself the by-product of matinee visits to the local cinema) becoming more apparent as the husband cracks up. *Union City* ends with sting in the tail that rather flatters the subject matter; but its slightness is no obstacle to enjoying its pretentions.

Deborah Harry is quite comfortable in her role. She *can* act and the hint of a self send-up in her transition from plain brunette to sparkling blonde adds another dimension to a character that her many fans will recognise. There's also a suitably spooky score from real-life lover Chris Stein which would no doubt do better business than the movie if released.

I thought it to her credit that Harry opted for a low-key initiation to the perils of celluloid immortality. She is a beautiful woman with a broader talent than her stereotype indicates.

Even if the punters stay away in droves she's set the groundwork for a crack at something more substantial. I'm not so sure about Reichert.

Max Bell

My Bodyguard

Directed by Tony Bill
Starring Chris Makepeace, Adam Baldwin and Matt Dillon *(20th Century Fox)*

ALREADY half-heartedly touted as this year's *Breaking Away, My Bodyguard* is actually a pernicious little number based on the premise that brawn is best dealt with by a combination of money and brawn rather than brains.

The story, such as it is, centres around new-kid-in-town Cliff (Chris Makepeace), who falls foul of the gang led by school-bully Moody (Matt Dillon) who're operating a lunch-money protection racket in his new high school. Being a relatively rich kid whose dad runs a posh hotel, Cliff enlists (buys) the help of Linderman (Adam Baldwin), a supposedly psychopathic schoolboy giant to protect him.

Linderman, of course, is more gentle giant that psychopath, and the film goes on to trace the flowering friendship of the two lads from opposite sides of the tracks, uncovering in the process (a masterpiece of psychological over-simplification, this) the reasons for Linderman's hard-bitten outsider complex.

Meanwhile, Moody hires an even tougher thug to take care of Linderman — there's a political parable just bursting to leap off the screen here — but fear not, for American right and goodness are eventually vindicated, the wimpish Cliff learning to take care of himself (all a matter of keeping your guard up, apparently) and the good guys smiling into the sunset. Ronnie Reagan'd be proud of 'em!

The classroom scenes are curious, to say the least, with only Dillon — who gives the best performance by far — being anything like a believable 15-year-old adolescent. My main beef with *My Bodyguard,* however, concerns its cold-bloodedly exploitative approach to a problem which undoubtedly causes much misery to a lot of kids. The final, implausible *denouement* doesn't suggest a viable solution so much as rub the noses of the weak and the poor in the fact that they're going to get shat on till eternity unless they buy their own protection. (Who mentioned American foreign policy?).

Apart from this — and without wishing to appear an alarmist liberal — I'm worried about the effect the film could have on those in a position of some power in the playground: how many, I wonder, would be encouraged to start protection rackets by *My Bodyguard,* there being no realistic defence outlined in the film? After all, only a fool would believe that the rows of surly schoolkids in my local Odeon were all paragons of virtue and innocence, there to see good triumph over evil. . .

A thoroughly irresponsible pile of trash.

Andy Gill

Consume! (Mass of contradictions)

THE ASSOCIATES: Tell Me Easter's On Friday (Situation 12") Luxury . . . wonder wanders, whispers call out, logic twists and swivels, the spell is woven. The Associates are perfectionists: this is the closest pop comes to the elusive dream of perfection. Astonishing Associates! Spinning Associates! Emerging from the kind of tawdry business problems they don't deserve, a few shifts and far away drifts from the craving tones and raving standards of 'Affectionate Punch', offering up the sort of single we all deserve — taking pop emotion violently serious, taking apart preconceptions, taking their time.

'Tell Me Easter's On Friday' is another sublime single in another Year Of The Single: a very private quality at work here. The song's a simmering, sharply cut pattern, a stream of seduction. Alan Rankine's guitars shimmer with tenderness, bass, drum, effects are classically stressed, Billy MacKenzie's voice is a voice of our time, singing words that mix in with personal memories. Side 2's 'Straw Towels' is much more of a dance, but still . . .

Music of dignity and destiny. A great amount of respect is at play here. Return it . . . add a kiss. Don't miss.

Consume! (Glow like a lover)

SPANDAU BALLET: Glow (Chrysalis 12") Don't miss out! Higher, faster, stronger! The confounding Spandau catapult through the hoop of fire and with 'Glow' seal a hundred kisses and sixty carresses their own damning criticism of the dry 'Journeys To Glory' LP. 'Glow' shrivels the LP under its heat: makes those other singles sound like tinny teenybop jingles. It's such a vivid, vaulting chunk of growth, such a bursting tumble through the undergrowth, such a dose of undaunted exertion. Such . . . go! Such . . . flow! Such . . . Glow!!

Of course, the cover's daft, just like the LP's, with its fudged celebration of physical culture — more co(s)mic (Olympian) than fascist. In fact until I wrecked 'Glow' I'd have said Spandau were fat-shit more than fascist. Now! The only thing round here that's fat is the bass. Scram — I'm indulging. 'Glow' works into me, flushes the sleep out of my eyes. I'll never fancy Spandau — still hard skillsmen to me — and the wizened Richard Burgess has a lot to do with 'Glow's' slippy stylism, but God I'm glad about 'Glow'. Go! Don't miss out!

Consume! (School's Out Forever)

BOW WOW WOW: Work (EMI 7" or cassette) Go some more! Pay attention. Even , if you have to, pay up. Hearing Annabella breathlessly instruct me that *"Demolition of the work ethic takes us to the age of the primitive"* is just one of a thousand thrills spinning inside the usual shrill subversive Bow Wow Wow dazzle. Smashed up against MacLaren's commissioned message of life — don't be denied, don't be ground down — is the frisky dexterity of the Bow boys (note that ass bace) and the flirtatious vivacity of Annabella. The palpitations (pile up the percussion!) and even fanaticism of 'Work' demands response. What it stands for is a galvanising twist to the usual dole insouciance, the 'unemployed-so-vegetate' legend. A whole new complexion!

"What's the matter with not having a job. There's no need to work ever ever ever. Work is not the golden rule."

Sensational(ist), irresponsible, distracting and fantastic. MacLaren's (p)leisure. 'Work' seizes and teases me. The moralists can steel themselves. The art matter-realists can steal this. See red! But go for the ride.

Consume! (Charles Atlas starts to frown)

JOSEF K: Sorry For Laughing (Les Disques Du Crepuscule) Don't go. Try your luck on the spinning Josef K: their songs are contracted, summarily ambiguous squirts of romantic drama, impertinent and curious, swept along with a fleeting tone of irony. Touch and go! I'd find it very difficult not to flatter the casual seriousness, the defiant intensity, and spiritual pride of K: I'd feel guilty if I was coy about Josef. 'Laughing' is at first hearing *influenced by* Velvets, T.Rex ('By The Light Of The Magical Moon'), Fall. At second hearing, all their own work, the bearer of myths. B/W 'Revelation' and the action moodily parodies happy beat music: it swells up towards the end and sounds real wild. The single was recorded in Belgium and features the marbled anti-rock production Josef failed to achieve on their unreleased LP. A Great colour cartoon cover as well: this is PRODUCT TO WANT. Well, and there, my friends, you have the truth. But are you satisfied! Hah hah hah hah hah hah hah hah hah.

Consume! (Feel like I should cry)

THE DELMONTES: Tout Les Soirs (Rational) Sorry for laughing, but there's so much happening. I'm spinning . . . The Delmontes seem to float out of somebody's suffering hallucination of Pet Clarke backed by The Velvets, or Nico backed by Mamas and Papas. The double nature of imagination: with The Delmontes you fantasise, and you're liberated. From (Julie Hepburn's) sad blue streaked vocals, dead-pan rhythm, winsome keyboards, coquettish guitars and a cherishable self-focus production comes music of joy and comeliness. I'm enthralled! Light up your night with these three wistful serenades: attempt to define your uneasiness. Wheel's on fire . . .

Consume! (Everyone's waiting for their daily bread)

FAD GADGET Make Room (Mute) Mute seem to be getting spurned as the fakerist Beau Monde march into view with their awful cliche clatter. An unfair affair. The state of Fad art is altering: riper, wider, wiser. For 'Make Room' there is bass guitar and Robert Gotobed drumming pumping in some clinging funk-ish shapes: toughening up a likeable syn-structure. The song's a snorty clarion call: snap, slap and tickle, crusty and sulky. Hard feelings! It sounds very fashionable to me: future-hit I'd like to say. Depeche Mode will be the first Mute boys to line the hit parade but Fad might be the first Mute-ants to make the *Old Grey Whistle Test*. B-side 'Lady Shave' (a horror tale) indicates that Fad Gadget's straightening out but not losing his hold on disruptive absurdity. Straight and bent all at the same time, awkward . . . that's Fad Gadget!

Consume! (How could anybody be so mean?)

ORANGE JUICE: Poor Old Soul (Postcard) I'd better come clean . . . I like Orange Juice: no pips, no peel, no growl, no snarl, just juice . . . the plunging, tumbling structures, holding their breath and sweeping so sweetly. Edwyn Collins' mopish vocals are tear jerking. The simple twists of fate, the grievous confessions, the subtle changes in resolution, the common theme of weakness in the lyrics. The scrappy, scruffy ordinary shape of their image . . . and their fourth single! How much longer can it go on? 'Poor Old Soul' is as precariously persuasive as their three 1980 singles: subtly obsessive, kindly festive. The B-side is a version of the A-side-Naughty boys! Juice pop is the force of despair: innocence distressed. There, well my friends, is the information. But are you impressed? Hah hah hah hah hah hah hah hah.

Consume! Is this still a gift.

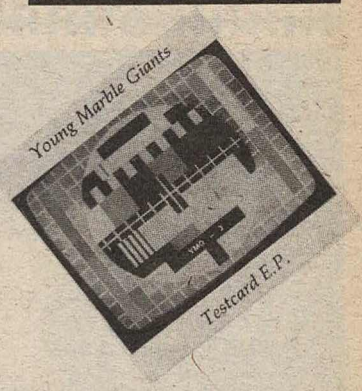
AZTEC CAMERA: Just Like Gold (Portcard) I'm not really sorry for laughing: there's so much happening. Aztec Camera, so slight, write ballads that are listlessly lovely, that have a strange incomplete strength. Cymbals splash, acoustic guitars softly snag and quietly quarrel, bitter-sweet 16 Roddie Grame sings with virginal immaculacy. Their sound is lush, stainless modernist MOR. These love songs, that speak of sadness with undefiled integrity, seem closer to the white music of Nick Drake and some John Martyn than the lament-dance music of Josef K or the irony-pop of Postcard: The Sound Of Young Scotland. Private themes and fairy tales, new romance and chilled distance. Aztec Camera are a smooth and special taste: a smile on their face, a tear in their eye, between Vic Godard and Cliff Richard.

Which Spandau is wearing the haggis? *Pic: Peter Anderson.*

ONE NATION UNDER A KILT

From Southern Freeez to Northern Glow

Kilts courtesy Orange Juice sleeve.



Consume! (My head's just spinnin' from day to night)

BERNARD WRIGHT: Spinnin' (Arista GRP 12")
LIGHT OF THE WORLD: Tim/I'm So Happy (Ensign 12")
NEW YORK SKYY: Superlove (Excalibur)
Nard Wright is also 16: an earthy varlet. Stay up at night with the eficacious force of 'Spinnin's' winning workout, splitting and spinning into all manner of spaces, then easing up as it's meant to do with some chivalrous piano speculation. An entrancing spree. The 12" is quite a cross section too. On the other side 'Haboglobotrobin' is, guess what, ninny novelty and 'Just Chillin' Out' is effusively rapped-up. 'Spinnin's' the one: sparkling, gossiping, capering and maundering. Spin it. They stay up some more with the eleven minutes of Light Of The World's 'Time': no storm, but quite a dissertation. 'I'm So Happy' is more private than the title suggests. Soft and hushhhhhhh . . . But don't go to sleep yet. Spin 'Superlove'; appetizing superficiality. Splash around with it, but don't pay too much attention. Then play 'Glow': pay attention.

Consider!

JOHN MARTYN: Johnny Too Bad (Island 12") My favourite version of 'Johnny Too Bad' is Taj Mahal's from 'Mo'Roots'. My favourite John Martyn record is the 'Live At Leeds' LP — with John Stevens and Danny Thompson, a pre new age supergroup, if you'll pardon the expression. Where does this leave Martyn's lavish stab at 'Johnny Too Bad?' Something nice . . . sharpened, deepened, liltingly dub-bled, some more of that romantically reformed modernist MOR. It's coupled with 'Big Muff' — scored with Lee Perry, carried along with an edge of metaphysical menace, enticingly furtive, attractively civilised. A very chic record: that's correct!

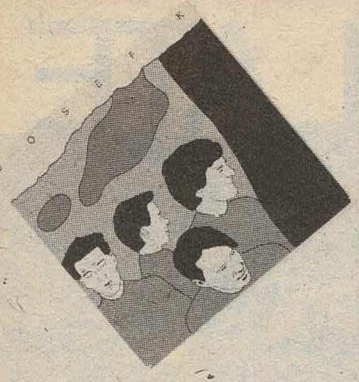
Consider!

YOUNG MARBLE GIANTS: Testcard EP (Rough Trade) Some quiet brightness from Rough Trade: a caring piece of product. Stuart and Philip Moxham usher in six instrumentals "in praise and celebration of mid-morning television" excluding *Playschool*. More modernist MOR! There's obviously a place for it — Reilly's 'Return Of Durrutti Column' *could* have been the genre's 'Tubular Bells'. Through ten minutes six seconds guitar and bass rub and stroll, mechanical percussion spits and breathes, voices come in to hum with extraordinary plainness, backwards keyboards jovially woo. The depleted moods affectionately capture the ageing formality of schools' programmes, the unspoilt correctness of the links in between, the colourless compulsion and pale peace of the TV at that time. A very sane, confidently superficial souvenir. 'Englishness' you can trust.

Consider!

BLUE ORCHIDS: Work (Rough Trade) They raved, but they were not mad! Blue Orchids do the things with Television deficiency, density, vengeance, disputation, disco, r'n'r realisation, droll primitivism that early Fall were inclined to: naked as relentless sound

PAUL MORLEY gets his sporran in a spin



pierced by maimed; self-absorbed guitar, smeared with ludicrous organ, aggrieved by heroically unheroic vocals. Orchids' Martin Bramah and Una Baines were two bits of that early Fall: Baines, following form, has now ducked out. Guitarist Bramah is an insolent, grotesque parody of the mainstream rock guitar-hero: with slapstick commitment he creates new designs. His style is offensive and nervous, profane and secessionist: an ideal pop guitarist. He is as responsible for the priceless guitar scratch-twanging of post-cardism as much as pre-UA Shelley, Subway Sect and the Velvets. He also sings. On 'Work' he screwily whines through the cross wall of sound with reckless tunelessmess. 'Work' isn't so much a 'song' as a release of some cracked spirit. They're strained, but I think they shine.

Consider!

LAUGHING APPLE: The Ha Ha HeeHee! EP (Autonomy) Good in parts, as they say. Four artfully arranged post-postcard pieces, cagey post-Zoo even, fed through a kinky filter. The EP is financed by CND; the group are three goody goody Glasgow boys who've moved down to London. None of the four sons is sensational. the edge of blandness: their sighing merry-making can be too lightweight.

Conceal!

THE COMSAT ANGELS: Eye Of The Lens (Polydor 12") The worst support act Siouxsie And The Banshees ever had: ruining the record. I can't understand any dedication to the square Comsat Angels. 'Eye Of The Lens' is crushingly unimposing, a smoothed gathering of harmony and humility. The other three songs on this starchy showcase are tame, tediously fairminded examples of a lukewarm new pop versatility. The Comsat Angles: just neutral.

Conceal!

MARK BEER: Pretty (Rough Trade) This gives me the jollies. Mark wants to be pretty: needs to be pretty. Don't we all? But this ode to the forbidden fruit . . . somebody should intervene! Clever, shufflingly catchy (!), mercilessly dippy, the kind of folksy confession that trundles along with novelty 'appeal' and ends up caught in the cordiality of some influential DJ. Luckily it's on RT, so it should sink. The B-side's a terrible dub-ble. No idea!

Conceal!

THE YACHTS: A Fool Like You this crew and it's taken him weeks to think of something to say about them. I've had ten minutes to make up something. Mangy: that's the result, and that's the record.

Conscript!

BAD MANNERS: Just A Feeling (Magnet) Oh well yes, they've rollicked in their time have the stubby Bad Manners. What a jug, hey! I've never seen much in it myself, but then one learns reality is only a subjective experience. Rationally speaking I would detect that Bad Manners are running out of life. This and then one more and then that's that. So that's that. Do you read me, reader? I guess you do.

Condemn!

LIQUID GOLD: Don't Panic (Polo)

RACEY: Shame (RAK)

JANE KENNAWAY: Celia (Deram)

ARTHUR 2-STROKE: Hawaii Five-O (Logo)

JOE JACKSON: One To One (A&M)

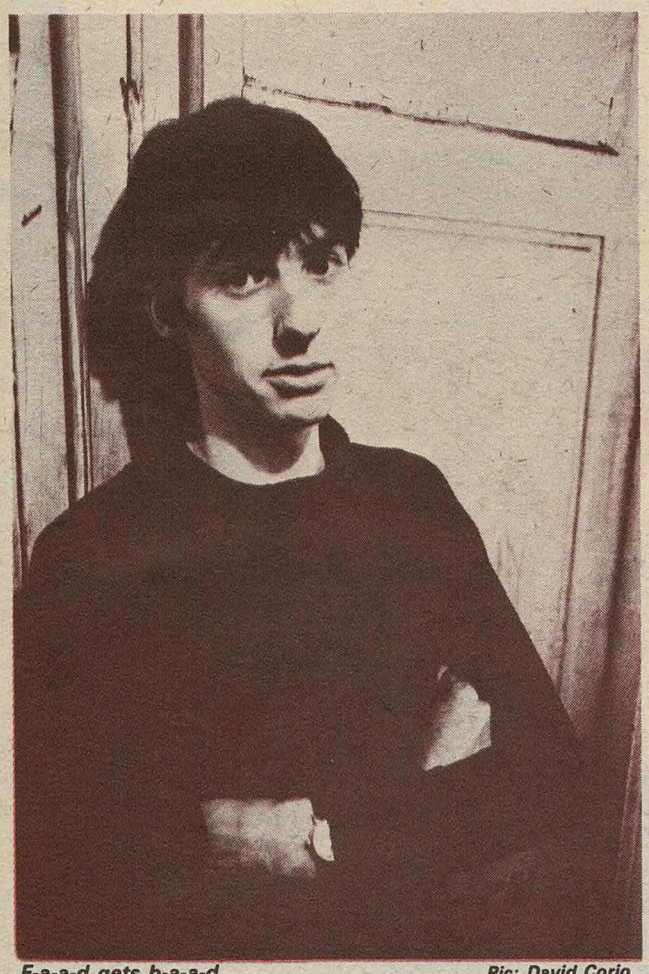
B.A. ROBERTSON: Saint Saens (Asylum)

Look, I know I go on, but the pop music of Altered Images, Scars, Associates, Orange Juice, Cure, ACR, etc, etc should be in the hit parade selling thousands and dislodging pop culture shapes every month and every way . . . new faces, spaces, paces, places. Their music is relentless, consumed by energy, and produced to be lapped up by the masses not culted into corners. The pop that generally charts, with obnoxious ease, like this mixed bag, is weary, though shrewd and studious. All those groups like Altered Images and Fire Engines want to force life, action and new style into the hit parade, the mobile militant charge that pop music should be. Look what a fuss Adam's caused: that's cos new pop consumers are essentially starved and cut off from new pop (com)motion. I'm sorry for raving: but there's so much happening. But: Liquid Gold, Racey, Jane Kennaway, Arthur 2-Stroke, Joe Jackson, B.A. Robertson. What a state. BUT: what a column!

Condom!

NIGEL DIXON: Thunderbird (Stiff) Nigel Dixon, ex Whirlwind, on the Limp label, with a sad plop of neo-pep: crushed under the weight of this week's singles. Anyone feel sad?

And that's the way it is this week.



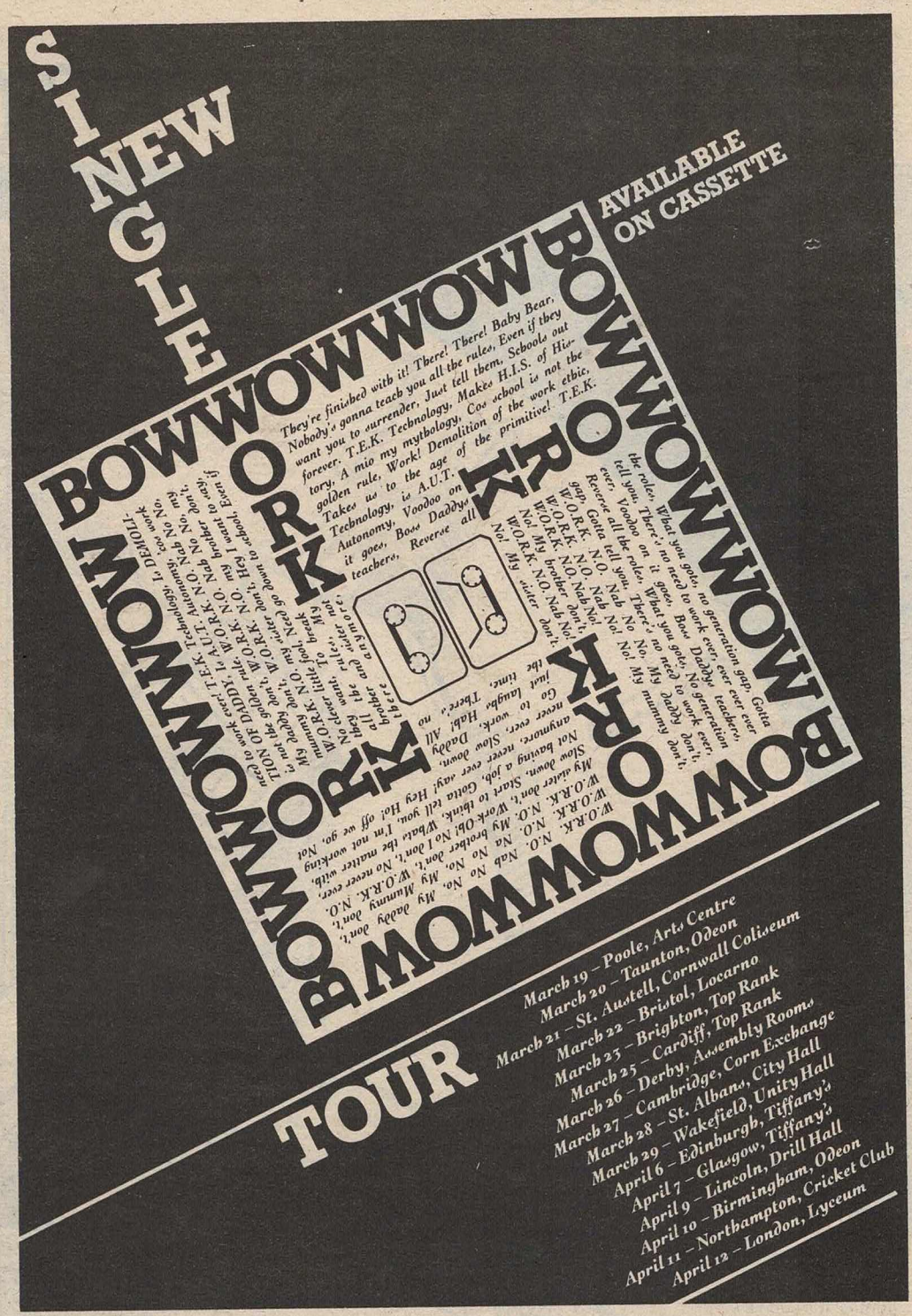
F-a-a-d gets b-a-a-d. *Pic: David Corio.*

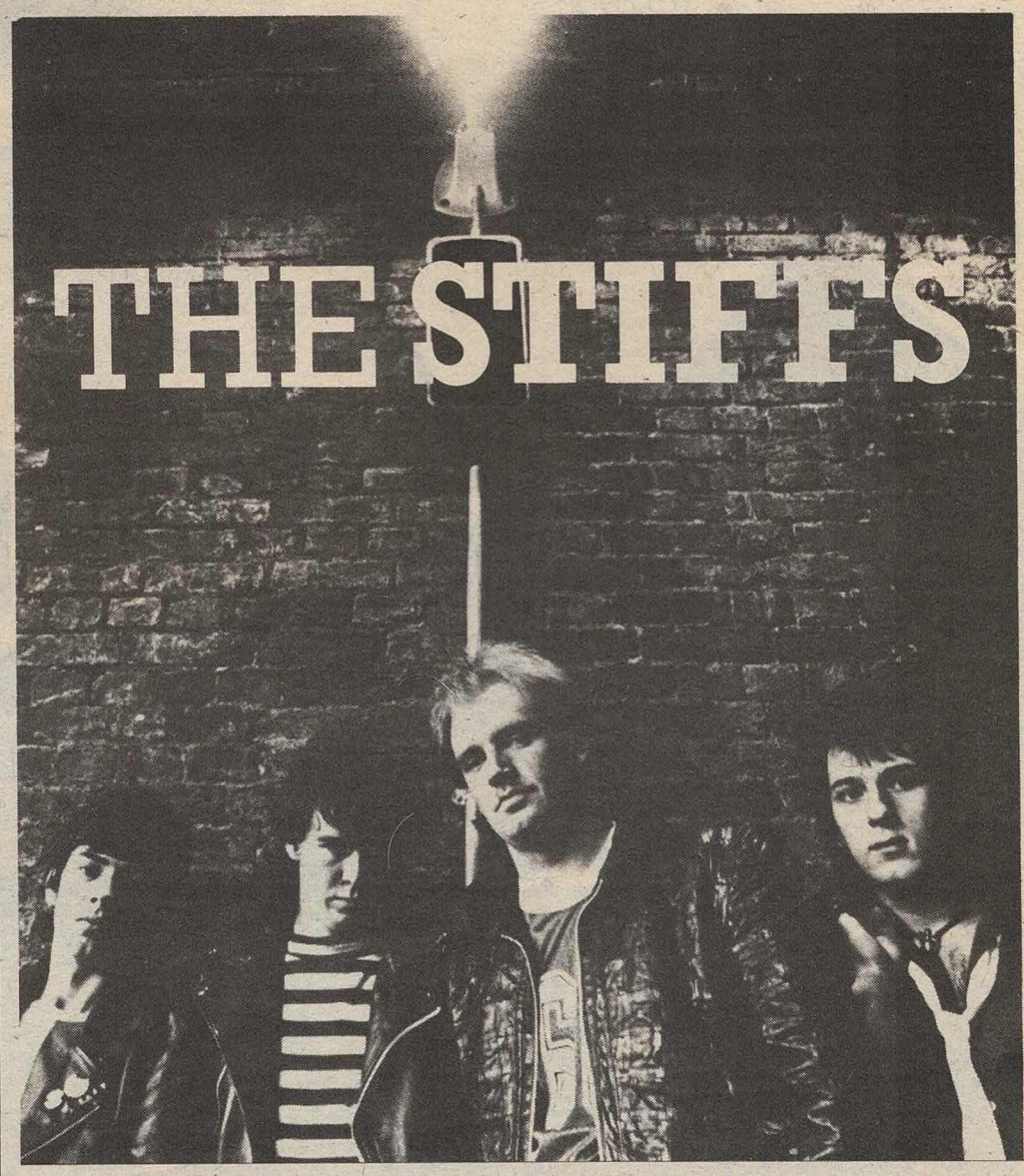
'Upstairs Downstairs' is my favourite: nursery-charm Magazine. Would Buzzcocks have sounded like this if Devoto'd stuck? Well, if so, not as affable. 'I'm OK' is more than ok. 'Sometimes I Wish' is well poised. The songs tremble on

(Demon) Completely lacks the excitement or fashionability that would lift the persistent Yachts out of those obscure, void-ee doldrums. Fundamentally non-infectious. *"Don't fob me off with your usual nonsense,"* they cry, anticipating the attitude of the singles reviewer. I cannot help it! *"I can't take much more of this from a fool like you!,"* they claim. I'm sorry. *"A fool like you is going to make the same mistakes again."* I bet I'm not: The Yachts use tidy but unfresh language and this is a flop?. The B-side's a dreadful dub-ble. No idea!

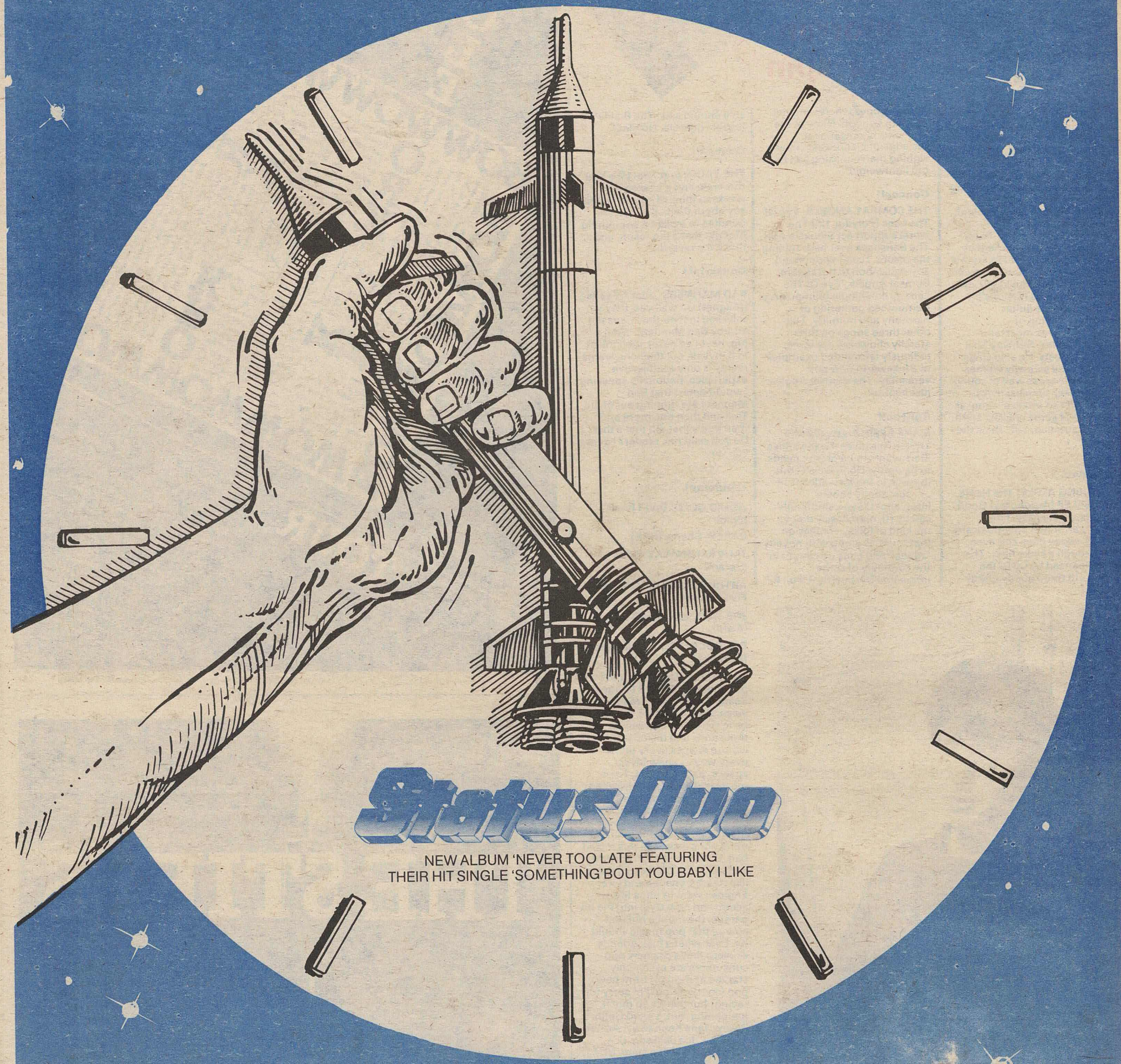
Conceal!

HUMAN SEXUAL RESPONSE: Guardian Angle (Don't Fall Off The Mountain) Archibald Thrills went to New York to interview


SINGLE
NEW
BOWWOWWOW
WORK
AVAILABLE ON CASSETTE
TOUR
March 19 – Poole, Arts Centre
March 20 – Taunton, Odeon
March 21 – St. Austell, Cornwall Coliseum
March 22 – Bristol, Locarno
March 23 – Brighton, Top Rank
March 25 – Cardiff, Top Rank
March 26 – Derby, Assembly Rooms
March 27 – Cambridge, Corn Exchange
March 28 – St. Albans, City Hall
March 29 – Wakefield, Unity Hall
April 6 – Edinburgh, Tiffany's
April 7 – Glasgow, Tiffany's
April 9 – Lincoln, Drill Hall
April 10 – Birmingham, Odeon
April 11 – Northampton, Cricket Club
April 12 – London, Lyceum



NEVER TOO LATE



Status Quo

NEW ALBUM 'NEVER TOO LATE' FEATURING
THEIR HIT SINGLE 'SOMETHING'BOUT YOU BABY I LIKE

marketed by phonogram

Cat No: LP 6302 104
MC 7144 104

VERTIGO

SIMPLE MINDS

"the New Europeans?~whatever happened to the Old Ones then?"

— Herr Jobbo Von Dunfermline

Charlie Burchill (right) wonders: "Does Jim really Kerr?"

Jim Kerr (left) and Charlie Burchill eyeless on the plaza. Mick McNeill (right) looks up in wonder.

A year ago Adrian Thrills wrote off a Simple Minds show as "a night of tradition, pretension and broken promises". Last week, mainminds Jim Kerr and Charlie Burchill made Thrills face the music . . .
David Corio snapped away in the shadows.

IN CENTRAL London some men are talking. In a small twin room on the third floor of a modest Paddington hotel, the air is fusty and claustrophobic. The stuffiness is punctured and peppered only by the consistent whine of two passionate Scottish voices.

The first voice is eager and breathless, like the stammering whinge of a tearful schoolboy unable to talk without lapsing into an unfortunate stutter. The voice will grasp desperately for all the right words, pulling phrases from thin air and coming up with the odd wrong one now and then. But between the gasps and the sips from a plastic cup of Bristol Cream sherry, the dialogue pours out in a confused, determined torrent.

The second voice appears from behind a disarming boyish grin and is more relaxed and succinct than the first. This second voice has less to say, but conveys it in a more assured and direct manner, the flow not quite as frantic, the diction less jagged.

The first voice is that of Jim Kerr, a frail and pensive lead singer, a Simple Mind.

"We've always been very open in our use of images in songs so we do run a giant risk of getting labelled as pretentious, being Glasgow boys and singing about Europe and things like that. But you can't just blind yourself and pretend that nothing exists outside your home town.

"What do they want us to sing about? Football? Life in the Gorbals? I think we've always been a bit more open than *that!* At least we did spend most of the last year in Europe ourselves, so we do feel it is *legal* to sing about that.

"But that whole European thing has been used very wrongly just lately by people like Ultravox in 'Vienna', the New Europeans and all that. Sometimes you can sit down and write about something like that and it just looks really tacky. It seems pointless just using the names of foreign people to impress people, coming up with something like 'Vienna'. You just have to know where to draw the line.

"We're not trying to solve the problems of the world or anything like that, but we are showing that we don't just sit in the recording studio and assume that there's nothing happening in the outside world, nothing outside the fact that we are in a group."

The second voice chimes up for the first time. It belongs to Charlie Burchill, a smiling young Celt-featured guitarist and occasional sax player, another Simple Mind.

"I know that if some German group had a new album and they were singing all about unemployment in Glasgow, it would seem really strange to someone like me. But, from our point of view, you don't just go on tour somewhere without finding out something about the places that you visit. You soon find out what's going on and that's where the majority of our lyrics come from. It's almost documentary in a sense."

Simple Minds — Kerr, Burchill, bassist Derek Forbes, drummer Brian McGee and keyboard man Mick McNeill — sing a lot about European threat and mystery these days. An impressionable group, they tread a thin line. Sometimes they slip into the predictable pratfalls of dramatising the inane old chimerical cliches of Euro elegance and decadence, setting it all to the battered backbeat of the Eurodisco throb.

Their last Arista LP 'Empires And Dance', however, showed the Minds rising well above the hollow contrivances of some of their fellow travellers au Beau Monde — okay the "futurists" if you must! — to back up their European dalliances with glimmering flecks of eye-catching wit and insight. 'Empires And Dance' — a certain substance!

But isn't most of that all becoming one massive cliche? And a rather patronising one at that? Charlie Burchill once again pipes up defensively.

"I don't think the European audience themselves see it as being patronising. The people we played to, a lot of them are very in touch with what's happening in Britain. But over here, people start labelling things as 'European' and they have only a really vague idea of what they mean by it.

"In Germany or Holland, the whole musical idea of 'the Europeans' means nothing. It doesn't exist! The only people to who that whole thing exists are the readers of the British music papers!"

Jim Kerr argues that it is probably far more honest for Simple Minds — who, after all, did spend most of last year on the continent — to play their songs for Europe rather than sing about dole queues and boredom in Glasgow.

"Okay, our last LP has got a lot of European imagery in it, but everything there did actually come from meeting and talking to people and drawing from that experience. I think people should define what they mean by realism before they start accusing us of pretention 'cause we're simply drawing from our experiences all the time.

"Like, I wasn't looking forward to going to Berlin at all. It just seemed a far too tacky thing to do. But when we went and we were driving through East Germany, it was like going from a colour picture into black and white, no neon lights for 60 miles. Just before you go into the western sector of Berlin, there are these Russian tanks, troops and missiles everywhere. Now, how can you not be affected by something like that?

"We get called pretentious for using that sort of imagery — soldiers and war — for lines in our songs, but it's because it's just the sort of thing that people tend to forget about. It's all too hard and harsh. Even when you see Northern Ireland on the television, you might get a bit concerned but you tend to dismiss it as just something on the tv tube.

"I think we must be the first generation that hasn't seen either the draft or a war. We just haven't seen all those sorts of things, guns and uniforms. But when you do see signs of it, even through a van window in Central Europe, how can it not affect you?"

IN SOME WAYS 'Empires And Dance' was Simple Minds' 'Sandinista!', the results of a group responding to an unfamiliar environment rather than just staring at picture postcards of home on their travels, but with its sights trained on the European mainland rather than the United States. Although flawed and fanciful in its more indulgent moments, it still spotlighted a group striving towards confident, rounded maturity after three years of nervous, tenacious development.

The undeniable quality of much of 'Empires And Dance' is all the more remarkable in the light of some of the considerable growing pains the group have endured since signing to Arista over two years ago, a contract that they finally wrenched their way free of last month (but more of that later).

Their debut LP 'Life In A Day' was weak and muddled, a dismally derivative re-tread of a range of influences from the obvious — Roxy and Bowie — to the more eclectic — Genesis, John Cale, Doctors Of Madness, Eno, Van Der Graaf Generator and Peter Gabriel. Liberally garnished with gothic studio trickery that the group's slimline songs just could not support, it collapsed under the weight of its pompous musical trimmings and over-production, as even Jim Kerr now concedes.

"I don't think you'll really find us sticking up for some of our earlier stuff, particularly the first LP. But at that time, we seemed to be one of the only groups who were into playing in tune, singing in tune and using the big studios, the whole

■ *Continues over*

SIMPLE MINDS

■ *From previous page*

works. But that was the time that you had people like The Mekons who were making a stand against all that sort of thing, and they were far hipper than us.

"But I'm not saying that LP was a good one. We're not blind to that. But I think we can take a lot of refuge in the improvements we've made since then. And I think a lot of people who like 'Empires And Dance' should still be able to find something in those first two LPs, something that has been developed on since, despite the mistakes.

"The thing is that it's been two years since the first LP," adds the grinning Charlie. "But we're still getting judged by it as a group. It's getting to be an albatross! I think Tony Stewart did a good review of that LP in *NME* when it came out. It wasn't particularly favourable. He just put it in perspective and said that we could do something worthwhile if we were given a decent chance."

THE FOLLOW UP to 'Life In A Day' was the slightly more assured 'Real To Real Cacophony'. Written and arranged largely on the spot in the recording studio, it showed a rare willingness to take expansive risks, but still ended up on the wrong side of the thin wire between vibrant spontaneity and an incomplete rushed-job.

By this time, however, a tension and lack of empathy between group and record label was becoming increasingly apparent and Simple Minds started to look for ways to free themselves from an unhelpful Arista.

"With Arista, we were losing a hell of a lot of LP sales because no money was being spent in any big way on marketing and manufacture. They'd press up just 7,000 copies of an album and, within two weeks, there'd be orders for 21,000 and Arista wouldn't be able to meet the demand. What's the point in paying £15,000 to record an LP and then just press a few thousand copies just to see how things go?"

Both 'Empires And Dance' and its stinging attendant single 'I Travel' were the group's most complete artistic successes to date. But their commercial failure seemed to damn Simple Minds once and for all as a bunch of worthy losers.

"I don't think we've ever seen ourselves as a loser band," contradicts Charlie. "The thing with us, the difference, is that we've actually progressed over three albums. I really think we have, which is giant for us. If anything, we're actually getting more and more converts as we go on, so how can we think that we're losers?"

Do they harbour any resentment towards the Numans, Ultravoxes and Spandaus *et al* who seem to have usurped what could have been Simple Minds' chart ranking?

"There are certain times when you do get a bit depressed, like when some group have a hit doing the sort of stuff you know you can do a lot better. But you've got to believe ultimately that you can produce stuff that is much better than a group like Ultravox.

"The thing is over the past two years, British music has been in a completely confused state. Every six months or so, you've got a new fad or fashion. We've been a bit out of all that for the last 12 months 'cause we've been touring almost all that time in Europe, and the success we've had there has given us that satisfaction, that pat on the back that I suppose you want, the sort of thing we haven't had in Britain yet.

"That's why we haven't got into self-pity. Once you start getting like that, then there's no way of going back. This isn't meant to sound like bravado but I think a lot of people can see that our stuff has got a lot more backbone than most of the so-called futurist groups. Most of that stuff is so hollow!"

HOLLOW OR NOT, the current Beau Monde futurism might still indirectly provide Simple Minds with a ticket to ride, if their new masters Virgin are quick-witted enough to realise it. If indeed they have a mass audience, the people who put Ultravox and Visage singles into the top ten could well constitute a large part of it, although Simple Minds are standing by a resolve not to compromise themselves in contriving their appeal to suit any phoney futuristic standards.

"We've never tried to shape ourselves to suit any safe little niches," Charlie says. "At one stage, we were given the old art school tag, but we've never tried to model ourselves in a straight, narrow direction. In retrospect, it's been good for us that we've never fitted snugly into one little box. It means that we've been able to change as we go along and get away with it.

"Like if you went to see The Skids last year, you'd get all these wee guys in the audience shouting for 'Albert Tatlock' and Jobson would come out with something like 'Dulce Et Decorum Est' instead and a lot of people would find it pretty hard to cope with that sort of change so quickly. One minute Jobbo is Nicky Tesco, the next minute he's Jean-Paul Sartre!"

Though Simple Minds and The Skids were the two most prominent, promising groups to emerge from post-punk, pre-Postcard Scotland, the contrasts between their styles could hardly be any more marked. While the Skids have always openly embraced their Celtic roots through the Jobson's poems and lyrics, Stuart Adamson's tonal guitar playing, the jokey 'Scottish Jungle Music' tag and the current interest in traditional highland music, Jim Kerr has gone out of his way to play down the ethnic aspect.

"People do make too much of where a group comes from. People always expect us to be very Scottish, very patriotic and proud of our roots, but we've never been a patriotic type of group. In fact, at the start, we deliberately shied away from that.

"I think people expect us to be even more like that 'cause we come from Glasgow. They expect us to be even more over the top. But I think it alienates people if you play too much on it, like if people start liking various groups just because they come from Sheffield or Liverpool. It gets a bit like football. Music is about a sound, isn't it? It's about heart. It's not about what's happening in the background or what's behind it. It's something that provokes a reaction there!"

If 'Empires And Dance' counts for anything, then the Simple Minds liaison with Arista Records could be said to have been fruitful at the least, although the group maintain that it was always an unhappy, frustrating deal and one which they were relieved to have terminated.

"We thought we'd just be dropped but when it came to the crunch, they said they weren't dropping us. We'd just got some good reviews for 'Empires And Dance' and we were getting a bit of reaction in Europe so they weren't prepared to let us go as easily as we'd hoped. We were well sick!"

The Arista contract was finally ended last month, a full six months after the release of 'Empires And Dance', with compensation payments to the record company leaving the group heavily in debt. Considering their unhappy experiences with one major label, it seems surprising that Simple Minds have signed straight back to another large conglomerate, Virgin, probably just as brutal and businesslike a set-up beneath that glossy veneer of a hip, go-ahead, caring young company.

Simple Minds could quite easily have done things themselves within the framework of their manager Bruce Findlay's Zoom independent, based in Edinburgh. Surely they are going against their better instincts in signing to Virgin, a company already inundated with a few not entirely dissimilar groups, most notably Magazine.

"In your heart, you must know that you're going to get things done much better if you do them entirely yourself," Jim says. "It's obvious. But in the situation that we were in, we just couldn't consider it. We did think of doing it ourselves, but we realised that there would be limitations on just how much we could achieve.

"We're in debt and we're not ashamed to admit it. We're only in debt through trying to make things better for the group, getting out of that contract and making sure that we've got the best possible equipment and the best instruments and everything."

In the past, poor organisation has combined with established media prejudice — mine included — to hold Simple Minds back. If they hadn't gotten out of the Arista deal, Jim claims they'd have split up by now. Despite their past and current problems, their most recent work has undoubtedly been their most impressive and the group are now as confident, unrepentant and ready for the challenge as ever, fired by a feeling that their moment may have finally arrived.

"The only thing that we've been guilty of is making a substandard first album. You might accuse us of being suspect in that we've fallen into the whole syndrome of doing tours and albums all the time. But that's just us. We happen to like doing that!

"I remember you once said that one of our gigs could easily have been something out of the early '70s, and I suppose from the point of view of all the silly encores, it could have been something like Mott The Hoople.

"So maybe we sometimes do just go on and do a concert in the normal rock 'n' roll way. Does that make us suspect? Maybe we are suspect if that sort of thing is suspect. But where do you draw the line?"

The line? That's simple. It's all in the mind.

Derek Forbes does his hilariously wacky Max 'Nosferatu' Schreck impersonation as frail, persecuted Jim Kerr (left) plays the role of the victim.

AND NOW, A SHORT COMMERCIAL BREAK ABOUT SOMETHING EXCESSIVELY DULL.

Probably the last thing you want to read about right now is revising for your 'O' Levels.

It's a pretty dull subject, possibly even a little depressing, but it needn't be as boring as it seems.

Now, no one would ever suggest that 'O' Level revision is a spectacularly exciting pastime, but it can be made a lot more pleasant, and a lot easier, when you know exactly what you're doing. And that's what Pan Study Aids are for.

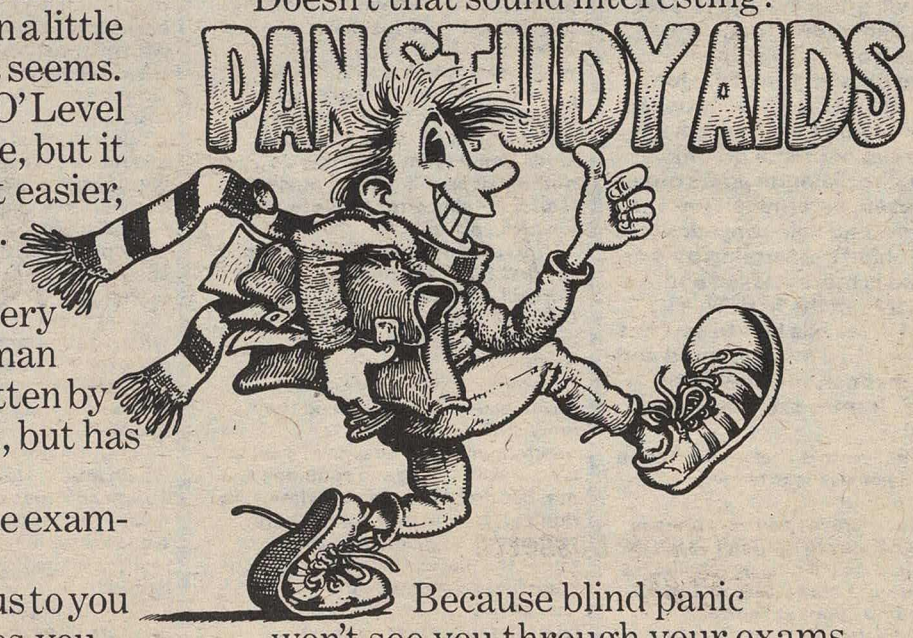
There's a Pan Study Aid book for every one of fourteen 'O' Level subjects from Human Biology to British History. Each one is written by someone who not only teaches the subject, but has actually set 'O' Level exams in it.

Naturally they know exactly what the examiners are looking for.

Each book explains the whole syllabus to you (and what it is designed to achieve), guides you through an efficient revision programme which doesn't make excessive demands on you, and helps you through the exam process itself, using previous papers to show you what will be required of you. They're easy to follow and they do the job. And if you've already come across Brodie's Notes on English Literature, a part of the Pan Study Aids series, you'll already appreciate the notable academic standards they adhere to.

Using Pan Study Aids is a lot easier than trying to muddle through on the day, which, as you know, can be very hard on the nerves.

Doesn't that sound interesting?



Because blind panic won't see you through your exams.

DAVID BOWIE

Up the hill Backwards b/w Crystal Japan

A previously unreleased track in the United Kingdom

New Single and Single Cassette

RCA

A TOUCH OF YEN

MAX BELL returns from the land of the rising microchip, reeling from future shock and babbling furiously about culture clash and the Nipponese new wave.

"There's good points . . . a coupla bad points
Find a City . . ."
('Cities' — David Byrne)

"Hitachi, the electronic company, has just mobilized 500 scientists and engineers to produce a new generation of robots. They will be able to see, feel and walk up and down factory floors to supervise other robots on automatic assembly lines.

"In five years we expect all blue-collar workers to disappear from the assembly line. Factories will be manned only by clerical staff and a few maintenance technicians," a spokesman for the company says. Workers will be retrained for other departments as business expands.

Fujitsu Fanuc Ltd, one of the world's most advanced producers of computerised industrial equipment and robots, goes even further. It hopes to realise an industrialist's ultimate dream in the near future: a factory without any workers at all.

At present, Fujitsu's new plant, resembling a scene out of science fiction, employs 100 workers. They come on duty for eight hours during the day to keep an eye on rows of sophisticated robots, which churn out new robots for 24 hours a day."
(From a March 5 report by Peter Hazelhurst in *The Times).*

"What rock is doing in Japan, as a matter of fact, is bringing happiness to the young people and helping to make them more Westernised. As these youths grow up they will become adults very similar in thinking and in other respects to those in America and Europe, with a capacity, perhaps, of being able to think 'non-Japanese'."
(From *Oh, Japan!* by Kimpei Shiba. A study of Japan, yesterday, today and probably tomorrow. Published by Paul Norbury.

FIRST impressions are usually incorrect but always vivid. You arrive at Tokyo's International Narita Airport after a sixteen hour flight via Anchorage and the North Pole. Drive out through thirty miles of neon that works; in the background vast amusement parks and baseball diamonds glitter over the suburban sprawl of the world's largest city. Thirteen million people slide their shajis (silent paper shutters) against the light and the noise of the elevated expressway.

Nissans and Datsuns with American girls' names — Cheryl, Lynn — pour out of the five toll-gates onto a huge open tarmac, they jostle for space but they lay off their hooters. The Japanese are very polite. Everybody knows that. It's true too.

Tokyo's outskirts fade away and suddenly the car is spiralling around a road like a carousel on a helter skelter. A hundred feet below, the lights of the Ginza Strip (good kimono for Western visitors) twinkle on an undulating, haphazard carpet. The businessman is unbuttoning his suit and pouring out the sake and the troubles of the Sogo Shosha — the corporation — to his friends, or more likely some hostess. For 20,000 yen (£50) she'll provide elegant company and an escort to the last train which leaves at 11 pm. There is unlikely to be any sex involved. Perhaps the businessman has missed his train, in which case he might sleep off the hangover in an all-night cinema, or risk a Turkish Bath, or just carry on drinking until dawn and work.

Then he'll sing the Shosha song, a sort of paean to the glories of the labour ethic and a reminder of his loyalty to the company. There won't be a day when he says "Fuck you and fuck the company. Take this job and shove it." That is simply not done. He may be a high-powered executive or just a respectable white collar worker. Whatever, his office is frugal and sparsely furnished. The company slogan is on the wall and in his heart. He plays golf in the leisure complex at lunchtime. He works hard but not so hard that he can't find time to slip down to the Kissaten (the tea and coffee houses that proliferate all over Japan's urban centres). He may go three or four times a day. At night the Kissaten are refuges from the lack of

privacy at home for Japan's high percentage of youth. They come to talk and nurse a cup of coffee for hours, chatting with their girlfriends. They don't neck or flirt or swear.

These are the businessman's children, whom he fondly imagines to be safe in bed. His wife may wonder where he is but she will not dare to ask him. In the morning he will kiss his wife goodbye but she won't say "What time are you going to be home tonight then, you good-for-nothing slob? If you come back pissed again I'll chuck the sukiyaki down the waste disposal unit."

In fact, if she does say that he'll feel at perfect liberty to beat her up, and the kids and granny and his mother-in-law. They all live together in one or maybe two rooms. He wouldn't take that kind of insolence from a woman. Holy Buddah, he slaves at the factory to rent this apartment and it costs a lot! To buy a small three-roomed flat in anything like central Tokyo is out of the question unless you have about 80,000,000 yen (or around £200,000) handy. The Japanese earn twice as much as we do but food is expensive and the cost of living is astronomical. Last year there were serious rice shortages after the severe winter. Consumer groups

protested, sometimes violently. The Japanese had to import expensive rice, and they *hate* to import anything, except European luxury goods and certain American items: fast-food and Yankee baseball players — all the top teams have the obligatory two American hitters. Baseball is now Japan's great national pastime.

If the businessman gets home early he'll catch one of the local leagues on his Sony Trinitron TV with the fourteen-plus channels, the computerised information read-outs (invented in England, perfected in Japan) and the bi-lingual stations — one aftermath of General MacArthur's stop-over when WW2 was dead and so were Hiroshima and Nagasaki.

His kids have to learn English/American at school but the chances are they're more attuned to picking up the lingo off the bi-lingual channel or from their rock'n'roll records or fron NHK FM, Radio Tokyo, where they actually seem to encourage home taping, playing whole albums and sometimes broadcasting live from the Budokan or the Shibuya Joukaido.

DAD isn't sure whether he approves of this music — he likes Enka, the traditional Nippon music which is sentimentalised — a local blues or C&W. When he was younger he may have liked the Beatles OK because that's one English import he can appreciate. Still, The Blue Comets, The Tigers and The Spiders were nearly as good and they were Japanese. They play cabaret now, coining the Yen on the strength of having supported The Beatles all those years back.

If the kids are into the new wave, they call it techni-pop. They can play it in privacy on the Walkman or out on the streets on their big portables like the sharp black dudes have in America. The eldest boy is into fusion (jazz-rock), Mum likes the new music, actually acoustic Japanese folk music with some sort of social message that Dad abhors, and Sis is nuts for Japanese pop. Her and thirty million other girls, all crazy for the Western slush idioms with Nipponese lyrics sung by cute, homogenised eternal teenoids with those stuck-on grins reminiscent of The Nolans or The Osmonds.

The kids' record collection isn't too big because records can cost about 3,000 yen (more than six pounds) and they have two hours homework to do every night if they want to get into one of Tokyo's 50 universities or one of the 400 in Japan as a whole. Many kids who fail their examinations commit suicide — the pressure is that intense.

The education system is phenomenally rigorous until university, but as in America, college entrance isn't necessarily anything to do with academic prowess. Like students everywhere, things tail off once they arrive.

Privacy at last! No drugs though. If there are any to be found it isn't worth the risk. Ask Paul and Linda McCartney. It cost them £500,000 to break that rap. You'd just do your ten years.

So if Dad's out, the kids are in the kissaten, listening to some favourites: Eikichi Yazawa is their Bruce Springsteen, Elvis Presley and Chuck Berry rolled into one. He's a big sex-symbol and a million-seller in the second largest record market in the world. Seventy per cent of all Japanese music sales are of domestic products and ole Eikichi is snaffling up a fat share. He used to be in a rockabilly band called Carol. A newer rockabilly band is The Channels — they had a hit last year called 'Runaway'. They'd be bigger too if three of them hadn't been caught molesting fifteen-year-old girls. See, it isn't just the visiting groups who have all the fun.

But they do have fun. In the lobby of the swanky Keio Plaza Hotel in Shinjuku, a smart shopping precinct set under six beautiful skyscrapers, there are at least 200 girls maintaining a round-the-clock vigil in the hopes of catching a glimpse of a member of the English group Japan or perhaps a Talking Head. You may have heard that these girls are there to swoon and take pictures of their idols. Well they are, but primarily they want to get laid. The groupie syndrome is a very interesting new phenomenon in a country that deplores loose morals, sex before marriage and the open showing of emotion to strangers, especially the Gaijin.

THE GAIJIN are literally us, anyone who isn't 100% Japanese. To the Nippon the gaijin is an outsider, an *auslander, l'etranger* and always will be. Let him take a Japanese wife, have multi-racial children, rise to the top of his career, master the characters, ancient and modern, speak the language like a native of Kyoto. Forget it, he's still a Gaijin. Anyone familiar with the Aryan cult will recognise that this facet of the Japanese character is potentially very dangerous indeed. Every country in the world has its fair share of chauvinists ("there's no place like England", "America, home of the free", "Deutschland uber alles") but the Japanese *means* it. This concept has a double edge. The Gaijin Suhai is the worship of foreigners, but it soon becomes the dismissal of them. This is partly connected to the fact that until 1863 there hadn't been too many foreign visitors in Japan. As recently as the 1950s people from rural areas admit that the first time they saw a Christian white missionary they totally freaked out. Aliens; Banzai; Run!

Blacks are a rare commodity in Japan too. Imagine the looks on the faces of the commuters at Tokyo Station when the Talking Heads contingent arrive to take the Shinkansen (the 170mph Bullet Train to Nagoya). What on earth are these people? Who are these three gigantic black cats shouting "mofucker this' and "giddown that'"? *Black* Gaijin? They stare in disbelief.

The Gaijin are also all other Asians, with Chinese and Koreans very low down on the list of desirables. Japan has been able to effect an economic imperialist takeover of its neighbour Korea under the aegis of benevolent despotism — they gave work, education (before, they were ignorant natives) — but the Korean is a second-class citizen to even the liberal, middle class Japanese who constitute eighty per cent of his nation. To a member of the far right party, a fascistically inclined martial arts card-carrying believer in the Clean Government Party, they are just about ready to exterminate the bastards. And you too, Gaijin. Don't walk with our women or insult our Emperor.

One of the bizarre off-shoots of this mentality is the notorious Self-Defence League, a paranoid body of lunatics struggling to assert an identity after America coated their relatives in fall-out powder.

CONTINUES OVER

Sunday afternoon in Meji Gardens, the oriental beau monde strut their stuff.

FACTS AND FALLACIES

THE NIPS *are* getting bigger. Japanese nutritional standards are very high except for their calcium deficiencies. Most Orientals, particularly Chinese, avoid dairy products and think that Westerners smell as a result.

Although they do have oxygen canisters on many of the busier intersections in Tokyo and elsewhere, it is wrong to imagine that the Japanese wear smog masks to counteract pollution. People with colds and coughs wear them out of politeness.

The River Oi is in Japan. It's not thought to be particularly sacred.

40% of Japanese flats have shared toilet and kitchen facilities.

In 1923 Tokyo had its biggest recorded earthquake. 143,000 people died. That's why they have a language for earthquakes. Small rumbles below 1.0 are recorded nearly every week. The houses most at risk in modern Japan are naturally the older ones so there are hardly any nice old buildings left in Tokyo. Dr. Kajime and Mr. Muto are public heroes for their work on foundations using pre-tensile steel to absorb shock.

Haragei is an acceptable form of social deception in Japan. They have 145 different ways of saying no without actually saying no. This can lead to problems.

When a Nipponese is faced with an argument he will not gesticulate, shout and maul his opponent. He merely goes silent. This is sometimes devastatingly effective and always frustrating. Western logic on this matter is absolutely useless, believe me.

When Pope John Paul II visited Japan on February 27, 1981 he became the first Pope to do so since St. Francis Xavier introduced the Catholic faith in 1549. There are four hundred thousand Catholics in this predominately Shinto/Buddhist nation. Nearly all urban Japanese seem unconcerned about religion but loosely embrace the Shinto faith until their death-bed, when they make the quick change-over to Buddha as a kind of double insurance.

The Prime Minister of Japan is called Zenko Suzuki. He is a conservative although the government diet is run as an unwieldy coalition with the socialists.

Japan has the world's worst record with hi-jacking (witness the 1972 JAL incident in which all the hi-jackers demands were met). This partly accounts for their massive security at Narita Airport but it does nothing to allay the traveller's nerves. The extreme left and the extreme right in Japan, as well as pressure groups like the farmers, regularly try and broach this security with guns and bombs. Last year, farming terrorists stormed Marita's control tower and destroyed it. God help you if you're in the middle. It's safer to conform in Japan. They don't like dissidents.

Under the terms of the 1945 Defence Treaties with the United States Japan is not permitted to use her Self-Defence Forces unless the "soil or the sea of Japan" is attacked. As she is theoretically forbidden to have a standing army or navy the Joint Chiefs of Staff are constantly trying to whip up anti-Soviet propaganda on the grounds that they are an economic superpower with no visible means of defence. The basis of Japan's post-war miracle is entirely based on exports, she is not self-sufficient in the vital area of oil. Although Japan produces the world's largest oil carriers she hasn't got the first clue about what to do with them, hence the fact that English riggers love working for Jap oil conglomerates.

I URGE YOU TO SEE

Snips

ON TOUR WITH NEW MUSIK

HIS LATEST SINGLE

AVAILABLE NOW

EMI

NNM RECORDS

FROM PAGE 25

The infamous SDF fanatic and radical author Mishima gave his last speech on the perils of Gaijin influence and the honour in avenging war just before committing Hari-Kiri.

Not that the Japanese is any worse than you or me, in many ways he's a lot better off. He has a strong traditional culture that is modified but not quashed by modernity, an economic and marketing flair that is second to none, yet has developed a sensitivity to the needs of his fellow man that isn't corrupted by the acquisition of material goods. Besides, he hasn't got anywhere to put them.

I forgot to mention that for all their considerate behaviour there is a growing tendency amongst Japanese to behave like Westerners during the rush hour. When you have a swarming mass of Oriental humanity that makes Oxford Circus look like a disused siding in Shropshire you can forgive him for thinking that it's every man for himself. Mind that cattle prod!

The Japanese are the world's most dedicated absorbers of comic book fantasy. Millions are sold every day and they are read exclusively by males. The vast majority of these men-only publications concentrate on the heaviest types of forced sexual degradation on women — anal rape, bondage, more rape and brutal violence. The only remotely amusing aspect of this sickness is the absence of any pubic hair or vital parts.

You can draw your own conclusions as to why these books are so accepted. One comic that moderates the humiliation with vicious satire in a way reminiscent of its French counterparts is *Python 357* whose femme fatale lesbian heroine always ends up shooting her oppressors in the balls. Odd.

BEFORE I embark on an introduction to the rock clubs and the many interesting new groups in Japan I'd like to interest you in Mr Yuji Konno — his country's best loved TV celebrity and most influential advocate of new wave. Konno presents a chat programme called the *11pm Show* and is a veteran of broadcasting. His knowledge of the local music scene is invaluable, particularly as his pre-eminence gives him the power to exercise a tacit criticism of those rock forms that many people agree are out of date. The dialogue that follows is self-explanatory I hope.

"We don't have an equivalent to *Top Of The Pops* or *Old Grey Whistle Test*. There are odd fifteen minute slots for bands on TV. My *11pm Show* is an arts programme that used to be notorious for showing tits and naked dancers but people tired of that. There's more music and videos now. I've been trying to introduce new wave bands — this is the peak time for that music here.

"Japan took to new wave very slowly. In 1979 we had Specials and Dury played on the radio and I saw a lot of new videos at Chris Thomas' house in England. When I came back I showed videos of Dire Straits and Pretenders and the reaction proved that new wave would be big in Japan even if it started two years later than England.

"Elvis Costello, Talking Heads, B-52s were the first groups to come here but only in small clubs. Costello was too early, good reaction but little response."

The social and cultural life in Japan is so different from ours — how do people react to the more explicit type of song?

"There's a big language barrier and even the music is secondary. The way a group dress, or act, the image and attitude — these outside things come first here. Rhythm and lyrics are only important to a small proportion . . . critics and journalists, the hip kids.

"In England and USA, critics pay too much attention to the lyrics. In Japan, Pistols and Clash got a bigger amount of articles than they had following, if you consider that easy listening, Billy Joel, Eagles, Bee Gees are more popular."

To an outsider Japanese society seems conservative. Is that true?

"Yes. Every time a new thing happens in music we are two years late to catch on. Glam rock, T. Rex, Bowie, Roxy, we had this phenomenon late. Now the kids are getting smarter."

You have a punk group called Anarchy.

"They do try to sing about how wrong the government is. They had an anti-Emperor song which was

Hell's Angels Tokyo style: martial arts are well favoured

banned because of its abusive content. Left-wing groups are not interested in rock music as a social changer. In that respect I think Japan and West Germany are quite similar."

In Japan you tend not to have social events like parties where young people congregate, so the clubs must be important.

"We don't have clubs like Hurrah, Dingwalls, though. We have discos. Maybe the Crocodile Club and Shinjuki Loft are exceptions but the groups who play there are unknown. It's different to the Western style club. The formal hall concert is usual but you need a contract to play them."

How do Japanese bands finance themselves?

"Not with an advance, the business isn't big enough. For equipment and roadies you need a management office to pay up. For example, The Plastics are not rich although they sell many copies of their first two albums."

Is there a royalty system?

"A bit. The Japanese contract is very loose. It's based on the concept of Giri and Ninjo (Sidney Polack's film *The Yakuza* illustrates this). For Giri you would sacrifice your life for a friend originally. Now it's still a popular idea; you don't get formal with a contract, it's based on a word of mouth; 'I trust you'. After you sold 200,000 albums and have nothing to show for it you find out. It's naive.

"Ninjo is the guiding feeling that supports Giri. We are not practical or business-minded."

But in your marketing of technology and hardware you are.

"So, there we are advanced but the music business isn't mature. We're starting to get smart. For electonics, cars, cameras, we're far ahead so . . ."

When you consider how used Westerners are to popular music you can agree that we are very blase and complacent about its force. The Japanese, who came to it late, the early '60s, are in a strange position. They avoided the *devil's music* hogwash of the 1950s but find they have the capacity to moderate their society in the 1980s. Even so, many Japanese I spoke to were dismayed at the apathy of *"Kids today"*, they trotted out the same arguments about the '60s and even the '70s that prevail everywhere. Plus ca change. Konno won't chair his programme now when offered Billy Joel, or "laid-back West Coast type stuff". That implied criticism (his absence) is a heavy gesture in Japan.

"The critics in Japan . . . they are not given the right to be critical, to be rude. This isn't hypocrisy. We go back to Giri and Ninjo. The most important magazine, *Music Life*, recognised this problem and ran an article 'Beware Critics You Are Gonna Have No Tomorrow' which discussed the critical way of listening to music with the top writers (all anonymous). This article created a big stir. Writing about music here is such a small, badly paid job. It isn't important."

Sounds like England!

"I think it's worse. They can't say 'No!' when asked to write about a band, they take anything. Because I have the TV show and radio, I can select. Critics don't have that power. Japanese readers don't like articles which say something against a band so the editors only want good things. It's really silly. Sometimes I want to say something bad about a record or a group and the editor will say 'Look, I'm sorry but can you write it again — in favour?' Recently I've stopped writing because it's only free advertising. *Music Life* admitted that all writers are an advertising unit for the record company.

"I think we should blame the readers too. They're so immature that the writers have to deal with them the same way. My impression about the British press and the audiences is they are the greatest. Some unknown can make it overnight and no-one cares. Japan is more like America, bland. You know exactly where a record will get, Top Ten or Top Hundred. You know what will be top — John Lennon or Whitesnake. It's boring."

Every Sunday the kids in Tokyo gather in Meiji Gardens and the parks to play loud music and dance. What's that?

"Takenokozoku . . . boys and girls wear a mixture of ancient dress and Western rock and roll clothes. They all wear make-up. It's like the hippies in Golden Gate Park but with no political significance. They play rock'n'roll or Blondie or Yellow Magic Orchestra . . . anything probably and they dance all afternoon in pairs, groups. It's an important social occasion, a chance to escape the parents."

THERE ARE MANY live venues in Tokyo — but they won't have bands onstage after 9 pm for fear of waking up the neighbours. Some places still stay open after-hours for disco music (or various sounds) and alcohol. Sapporo beer and Suntory Ales are a good bet for a quart of strong brown liquid at less than a quid.

A week doesn't give you much opportunity to assess everything, but my favourite clubs were the Crocodile in Harajuku (an area worth visiting for its thousands of futuristic audio shops) and the Shinjuku Loft in, er, Shinjuku.

Other places to experience the Takeanioko — Japanese punk fashion — are Climax and Yaneura (another loft). These double as fairly outrageous discos on occasion and they're a good bet for finding some of the 94 per cent of Japanese youth who told a 1977 government survey that they didn't want to contribute to the interests of society or the state if it meant conflicting with their own destinies.

Crocodile has bizarre murals on the wall vying for space with a large range of Japanese whiskey. They play videos, domestic and foreign, and have some inanely enjoyable films of The Beatles in Japan (you can't escape them).

Shinjuku Loft is a tiny room with a makeshift dance floor. They play reggae after the group and a lot of Tokyo musicians come here or to Club Noro to exchange ideas.

With seventy per cent of their sales domestic and a population of 110 million, Japan provides a vast selling market. The most popular groups, according to the readers' poll of *Music Life*, are Yellow Magic Orchestra, Southern All Stars and an abominable pop group called Juicy Fruits.

The polls in Japan differentiate between their groups and foreign bands — best loved gaijin are all heavy metal unfortunately — Queen, Kiss, Cheap Trick, Rainbow.

But domestically, next most favoured are R.C. Succession, sophisticated Bowie-ites playing yellow funk. Their singer sounds like Curtis Mayfield with a bad cough. Kai Band and Sheena and the Rokkets sell around one hundred thousand albums each time. Sheena's group is fronted by her husband Makoto, who is a devotee of British and American beat music. Rokkets results are a stimulating hybrid of new blues and a subtle Blondie-flavoured pop with an edge that makes them very commercial by Western standards. They're also one of the sexiest groups around.

Bow Wow (named pre-McLaren), Godiego, Anarchy and Plastics are all at different levels on the Japanese hierarchy. Godiego used to be as popular as YMO, and Mika Band sang in perfect English and tried to make it in England after writing the music for a BBC play.

Anarchy is a five-piece teenage group who have already made two albums. They are recording their third at Air in London now. Anarchy are Japan's most outspoken punks, two of them used to be in motorcycle gangs. They've covered The Clash's 'London's Burning', calling it 'Tokyo's Burning', with new words. Their songs get banned but they aren't afraid to attack social evils.

Plastics have recorded three albums, the last with Bob Marley's producer Alex Sadkin and Island boss Chris Blackwell. Techno-pop at its most post B-52's refined (and more about them next week).

ARB (Alexander's Ragtime Band), Lizard, P-Model and Hikashoo again prove that the potential in Japan is being realised. Relocated in the West, none of them would be disgraced. ARB sing Nipponese rebel shanties about the seamy side of the noodle factory. They must be nuts about The Stranglers.

P-Model are an acquired synthetic taste, borrowing heavily from the ever-influential Can. Hikashoo try out some jungle electronics, layered lyrics and 21st century ska. Lizard are a developed, hypnotic pop group with a whimsical bite that might appeal to Subway Sect and Kinks fans.

8½ and Friction are loose, bass-heavy punks with a love for old Clash. Phew is a female singer who uses stark electronic treatments and marching rhythms to produce a scarifying muzak that's in the same league as Siouxsie and Nico.

Ever seen a Japanese girl in a long blonde wig and a Japanese boy who thinks he's the spitting image of the young James Brown? No? You haven't seen No Comments then, an eight-piece ska, soul and pop group from Kyoto, the ancient capital. Ritsuko, the girl singer and sax player, professes a devotion to Madness and The Specials (who they supported last year). Their first album on Invitation gives a good idea of the their live show, including many originals and lunatic covers of 'Under The Boardwalk' and Jefferson Airplane's 'Somebody To Love'. Funny and funky.

Roosters, Rockers and Rolling Live are all biker rock bands, supported by Tokyo's itinerant Hells Angels. The Bike Army are smaller and cleaner than their Californian brothers but they tend to be well versed in the martial arts and like to kill policemen now and again. One of the nastiest chapters is Mad who spray their graffiti in the posh Shinjuku area just to let you know they're around.

In a country that's renowned for its enthusiastic but polite audiences, the heavy metal groups inevitably provoke the most Westernised reaction. One reason for the increased security at recent Japanese concerts is the death of a young girl who was found crushed against the front-stage barriers at a Ritchie Blackmore concert last year.

While there are many unoriginal copy bands aping the antics of Girl, Iron Maiden and so on, Japan also has two outrageously defiant examples of hard rock as mental stimulation. Bolshie and 3 Bun No 3 (!) are ideal heavy metal experiences, they make Black Sabbath sound tame and probably want to drop the metaphorical bomb on Detroit. Bolshie's 'Robot In Hospital' is a rare example of satiric metal, the music used as an instrument of revolt in the same way that Anarchy contrive to highlight absurdity.

Less venomous but equally exciting are The Mods, whose name bears little relation to the streamlined exuberant rock'n'roll they practise on their 'No. 1' album. Mods are quite capable of improvising from a '50s basis with authentic garage band energy as well as experimenting with reggae and contemporary soul. The sound is varied and danceable rather than over-ambitious.

Because of its recent history, Japanese music hasn't been frightened to accept that anything goes — the lack of snobbery in taste and the absence of any trendsetting press has its virtues. If and when Spandau Ballet, Visage, Ultravox et al get popular, it won't be because they're examples of the new romanticism or some such bullshit, but because the Japs think they look odd enough to investigate.

It was said to me many times in Japan that domestic groups were aware of their culture but realised the need to communicate in a common tongue: English. The greatest compliment I can pay the Japanese music scene, even after the most cursory visit, is that I wish I could speak Japanese.

(Thanks to Ms. Haruki Minakami for information.)

NEXT WEEK: PART TWO
The Plastics
Sheena & The Rokkets
And more

アン・ルイス

Pic: David Corio

Nippon heart-throb Phew in London

ノー・コメンツ

Pic: M Kowamo

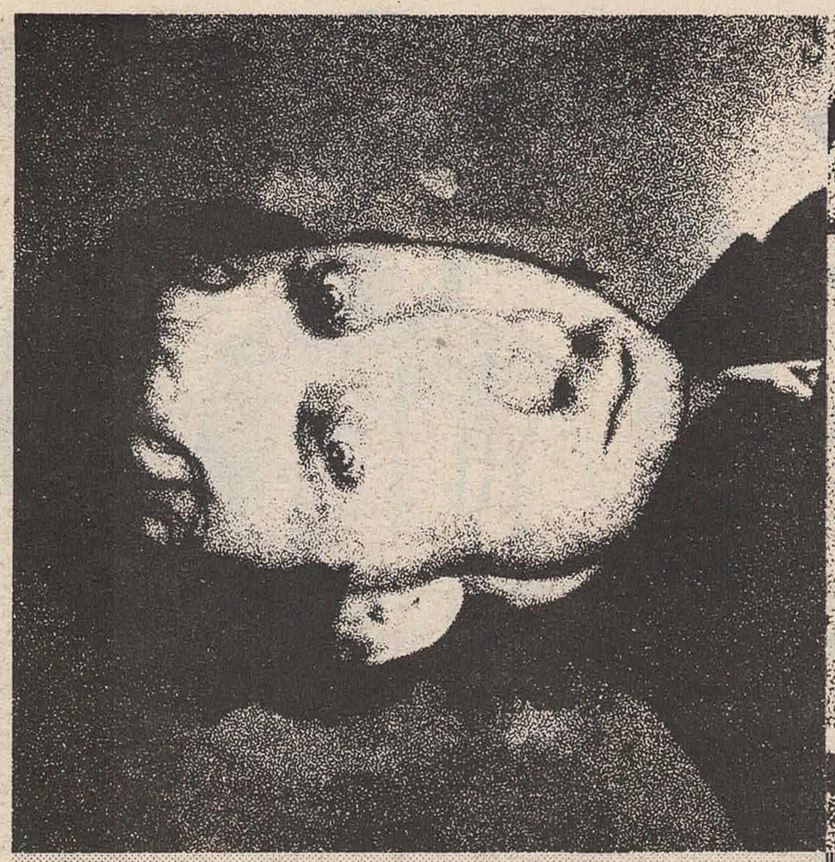
No Comments

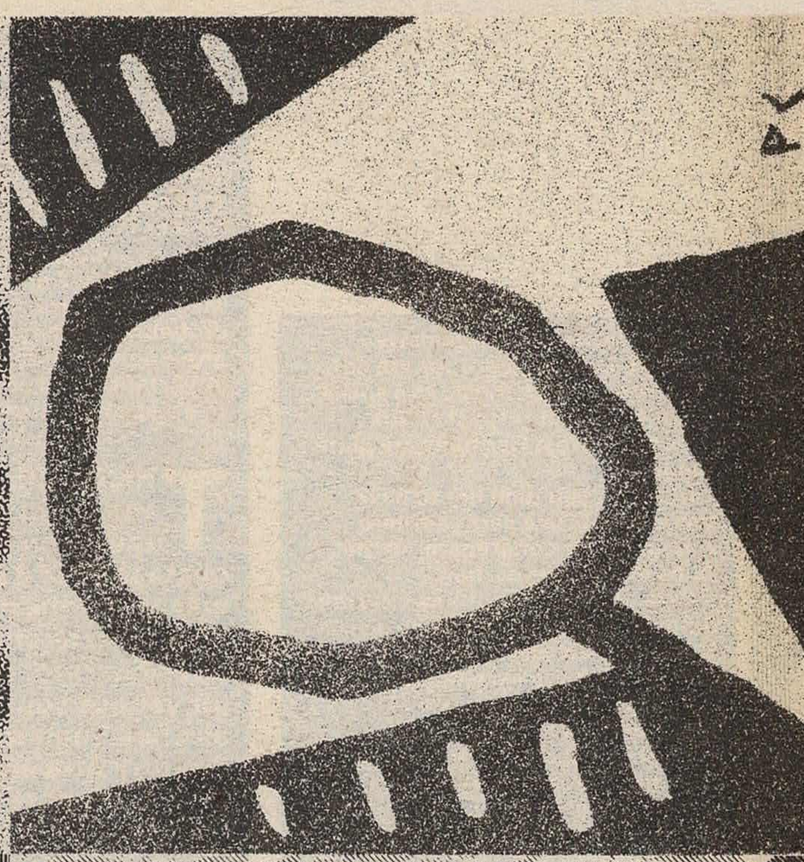
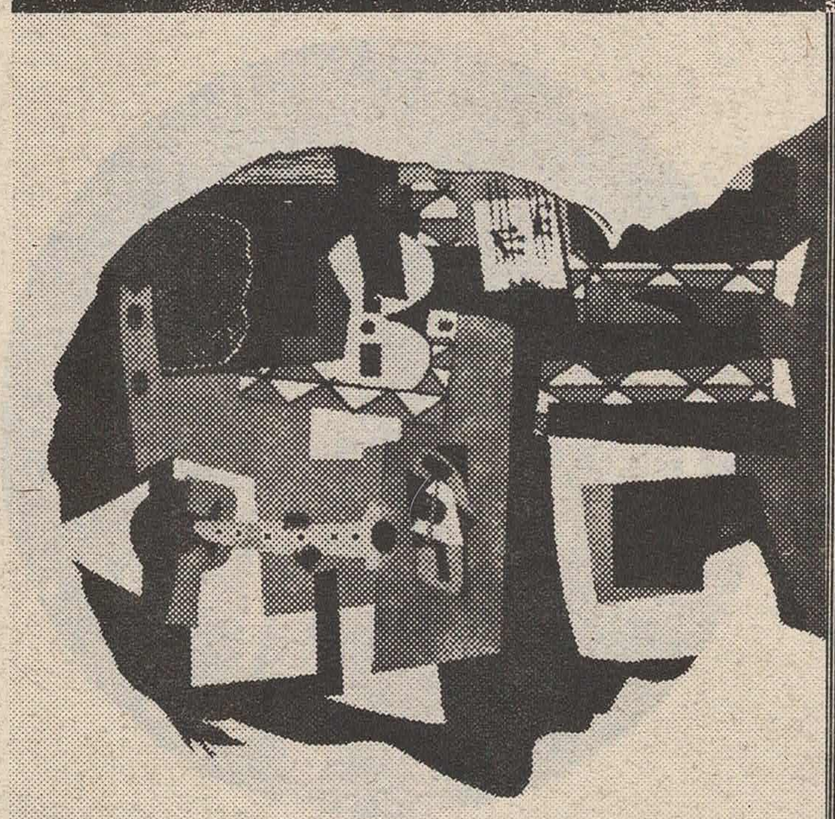
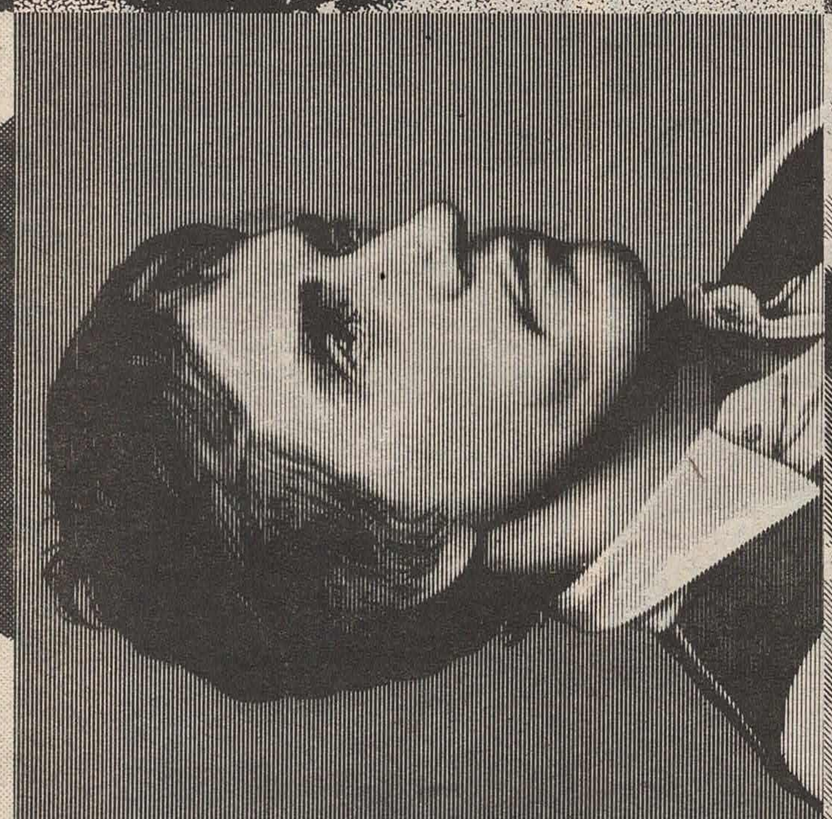
プラスティクス

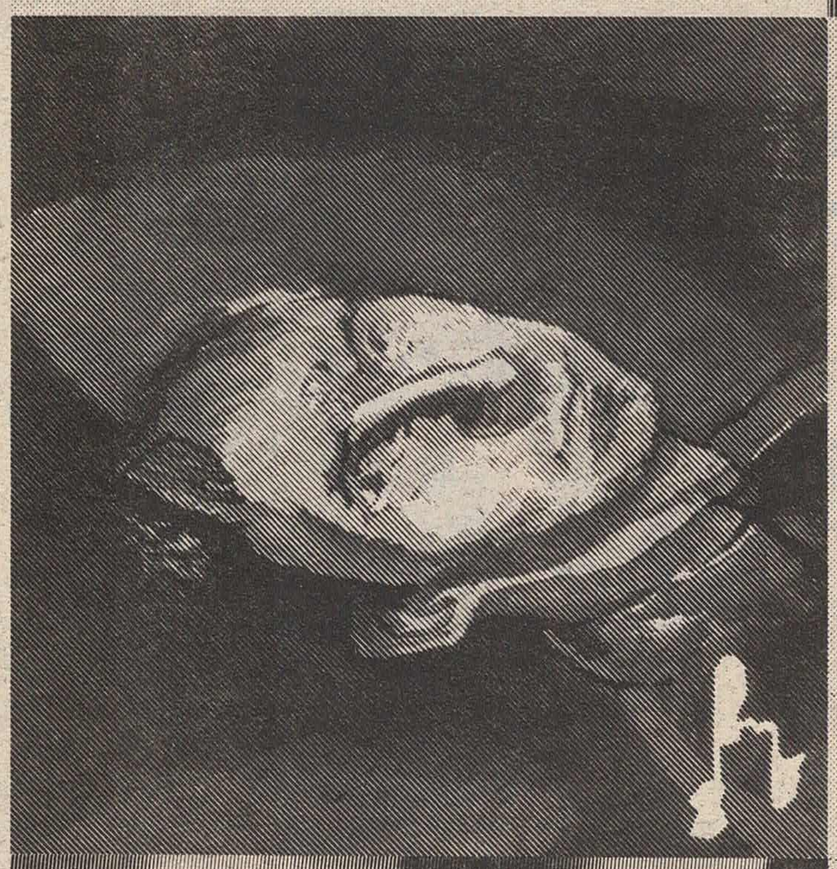
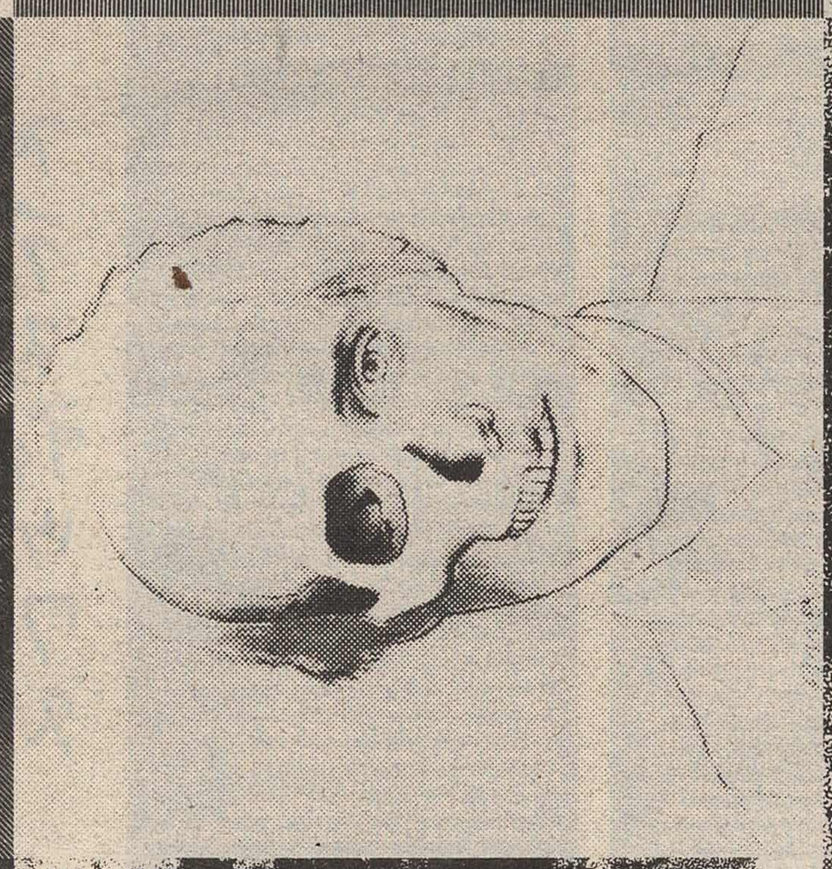
Plastics' Chica Satō

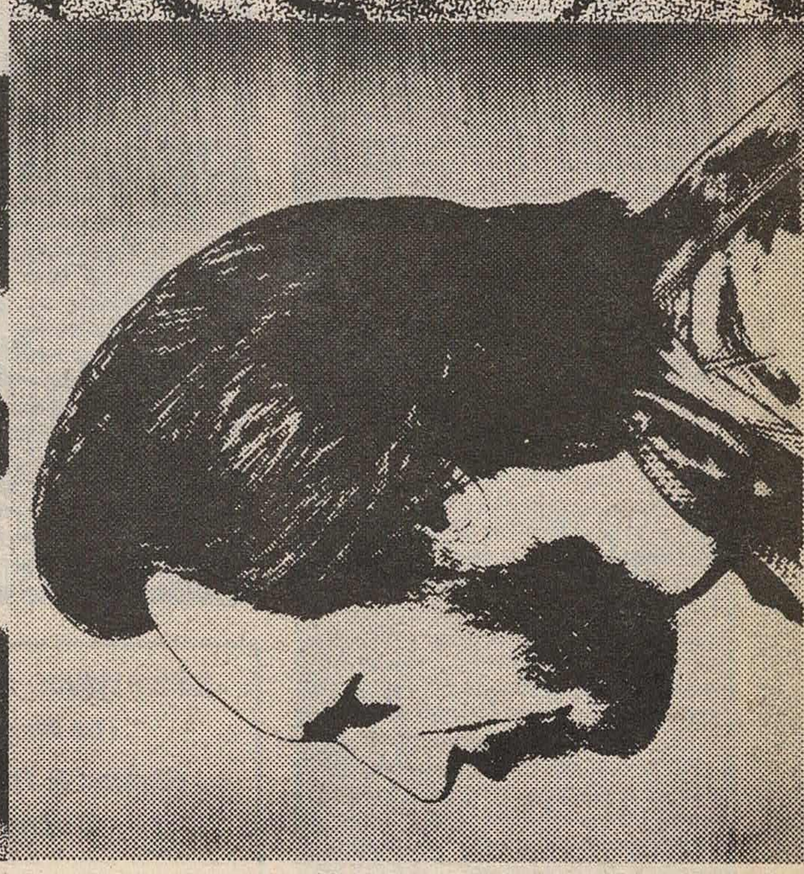
ダウンタウン・

Downtown Fighting Boogie Wougie Band





Who else?

'FACE DANCES' THE NEW ALBUM FROM THE WHO. IT WILL CHANGE THE FACE OF ROCK polydor

If you wear the wrong socks with your jeans you can look a real cowboy.

That's where Boot Hill Blues come in.

They're the only socks specially designed for denims and cords.

The thick, ribbed towelling gives them that rugged look.

And the eight colours make them mean.

Pick up a pair at your local store.

Socks just made for jeans

by Wolsey

PRINT....

DEAD FUNNY?

Above: the almost legendary crashed Rolls Royce. Left: a typical pose.

Blackpool Vanishes
by Richard H Francis
(Panther £1.25)

BRITISH science fiction has a long tradition of encounters between alien life and English suburbia, with *The Hitch-Hiker's Guide* being its most successful manifestation. *Blackpool Vanishes* may contain some of the same root elements but where Douglas Adams goes for broad slapstick, Richard H Francis introduces subtlety and a real originality that make this readable book a standout.

There's strange reality shifts in Blackpool, noticed only by Stone, a regular at the Abandoned Baby public house, who decides to keep a log of his alien observations. He passes this on to Aldridge, an unsuccessful executive at the rural branch of the Foreign Office who, when Blackpool suddenly vanishes, finds himself at the centre of a national crisis.

Time and again Francis proves himself a writer and poet of real talent, capable of producing pleasure merely through his exact choice and use of words and phrases. In his hands the plot works like a well-tuned watch, the absurd and alien elements under tight control, operating on the frontiers of reality but still held in check to prevent them lapsing into farce. The result is a short, tight, disturbing read combining humour and originality. Real literature as opposed to space cult fodder. Recommended.

Dick Tracy

Triple Platinum
by Stephen Holden (NEL £1.50)

CAN the Personal Touch be taken too far even in a supposedly softcore expose of the big bad music biz? It would seem so, if one is to judge by rock critic Stephen Holden's debut as a paperback writer of same.

It's taken the UK a couple of years to inherit this slice of would-be sleaze, but it's been doing bonzo business in airports and bus stations all over America for two years. And much of its in-crowd interest was generated by the fact that *TP's* 'hero' is a gormless young A&R man for "IMC Records" — since Holden himself once filled a similar slot at RCA. Also, most of the characters are caricatures more-or-less explicitly based on real life figures (Irving Azoff, David Geffen, Ahmet Ertegun).

For £1.50 it's true that you can attend more Media Functions, spend more Intimate Moments with clapped-out superstars and get in on more Hot Shipments of Schedule A chemicals than you could ever safely or pleasantly do otherwise. But you can also see why IMC Pres Craig Morrison and his sexually rapacious socialite spouse Beverly (as in 'Hills') need these non-stop debaucheries . . . their lives are so *dull*. As Thoreau once pointed out, most men lead lives of quiet desperation. And, as Holden demonstrates, most of them work in the music business.

There are, of course, dubious dealings (Craig is reduced to arranging the death of the label's leading Dylan-like superstar Lance Macon) and drug doings, in an attempt to add that little *je ne sais quoi* of quality trash which in the end evades *Triple Platinum* (nowhere near Stephen Gaines' *Discotheque* or Elaine Jesmer's *Number One With A Bullet).*

Available at better bookstores and British Rail newsagents everywhere.

Cynthia Rose

Moon The Loon
by Dougal Butler, Chris Trengrove and Peter Lawrence (Star £1.50)
The Great Rock'N'Roll Swindle
by Michael Moorcock
(Virgin £1.50)

FACE facts: the standard "rock book" is hardly an impressive addition to the cultural life of the community. Most fall into one of three categories — slipshod pix'n'blurb collections, hack hagiographies, or promo biogs hastily cobbled together from press cuttings — and have an active lifespan of, at best, a few months. Most appear to be written and consumed by cretins, the only difference between the two being that one lot of cretins is sharp enough to exploit the other lot.

Neither of these two volumes, oddly enough, fits easily into any of the above categories. *Moon The Loon* is the memoirs of one Dougal Butler, for ten years Keith Moon's minder and, by his own admission, the man who carried the medicine bag. Unlike most posthumous sneaks, Butler clearly has a deep and lasting affection for Moon, and the book's consequently a far cry from the usual earnest *News Of The Screws* expose (despite its misleadingly hideous cover), being ghosted by co-authors Trengrove and Lawrence in an anglicised Runyonese, a ploy which adds an appropriate tinge of comic-hoodlum low-life.

The content, of course, is exactly what you'd expect only in greater detail: the sex, the drugs, the heavy friends, and especially the practical jokes and bizarrerie which gave Moon his reputation (the Rolls-Royce in the pond, the infamous Moon/Stanshall Nazi uniform incident, etcetera), all recounted with remarkable candour — as well as less publicised incidents such as the Manson Family's attempts to recruit the drummer ("Charlie is the Sun, you will be the Moon").

The main fault of *Moon The Loon* is its concentration on the "good ol' Keith, wot a larf" side of things, and its almost total failure — especially given the length and closeness of Butler's relationship with Moon — to present Moon as a human being rather than a vehicle of extravagant extroversion. We're told Moon would often confide in Butler, but we're not told what he confided.

But perhaps this is only right, both on a personal level and in terms of the type of memoir attempted. It's certainly original in presentation, and a welcome change from the usual bland rock book reportage.

So's Michael Moorcock's *The Great Rock'N'Roll Swindle,* the book of the newspaper of the film of the record of the event, which mixes staple Moorcock characters like Jerry Cornelius and Bishop Beesley in with "adapted" scenes from the movie, the whole serving as a kind of overly sententious final nail of hindsight, like an arty judge's summing-up.

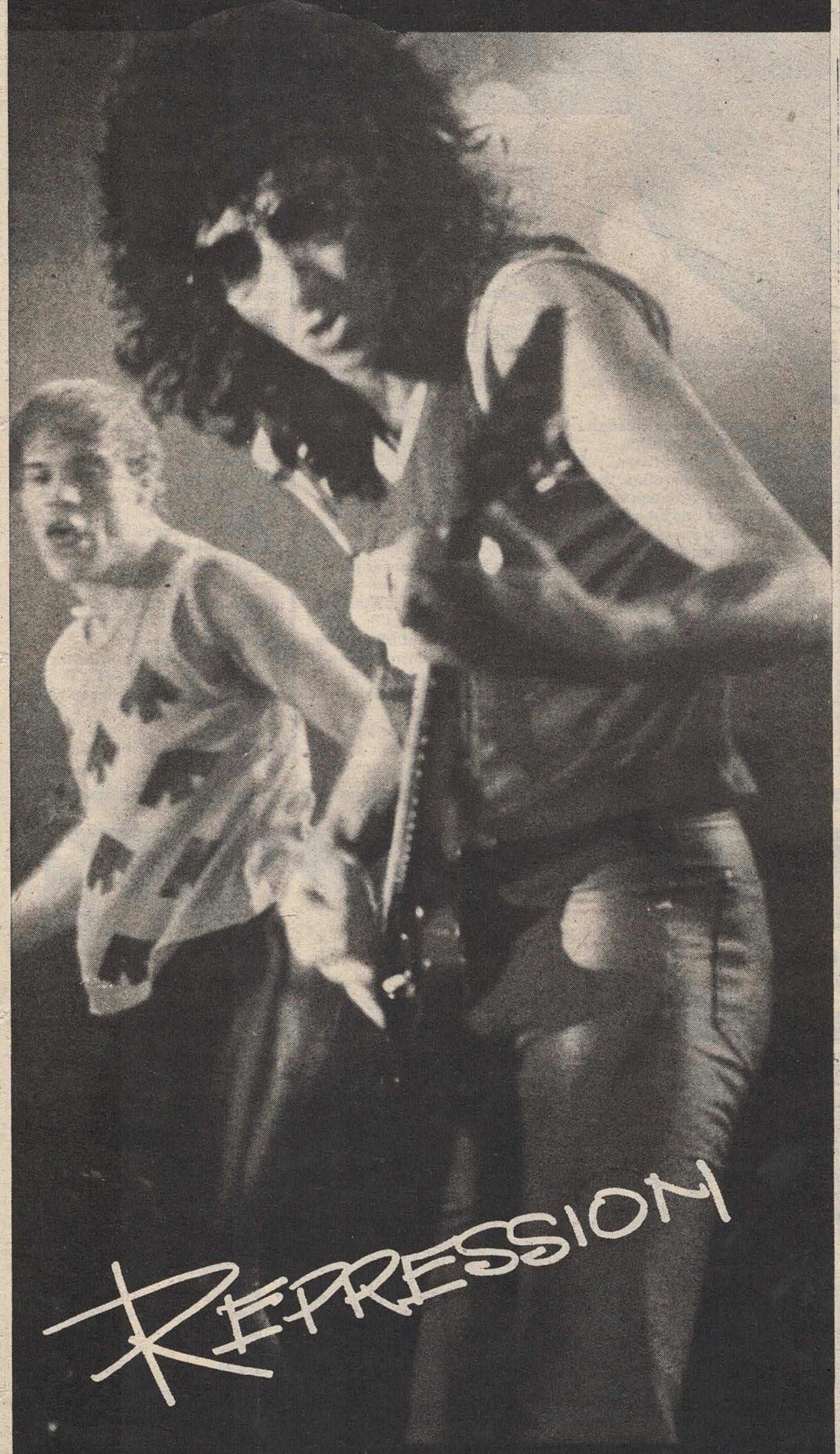
Interesting, but a trifle old hat nowadays — and Moorcock doesn't come up with anything that any halfway-suss person hasn't already figured out for themselves.

Published by Virgin Books, of course.

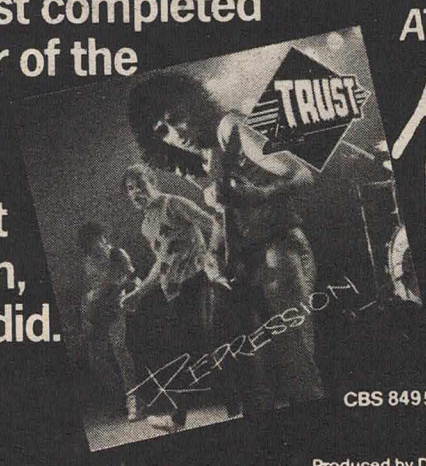
Andy Gill

Bill Nelson
Banal
7" BANAL + Mr MAGNETISM HIMSELF (WILL 1)
12" BANAL + TURN TO FICTION, HERS IS A LUSH SITUATION, Mr MAGNETISM HIMSELF (WILL 12)
mercury

TRUST



Trust have just completed a sell-out tour of the U.K. with Iron Maiden. If you haven't got the album, it's time you did.



AT Virgin ONLY £3.29

Album 'Repression'
CBS 84958 CBS 40-84958
Single
'Antisocial' CBS A1006
Produced by Dennis Weinreich and Trust

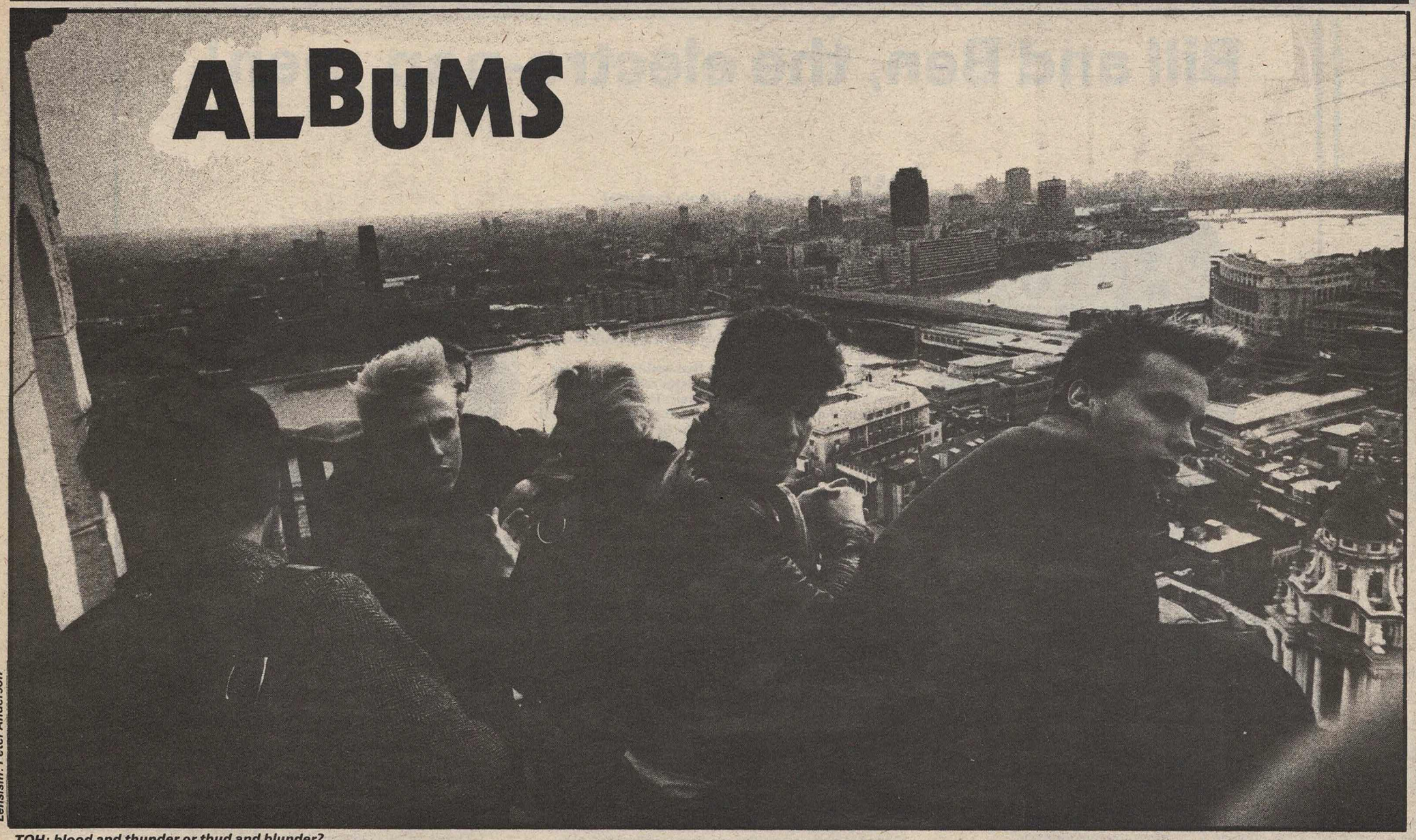
SPECIAL ANNOUNCEMENT

Bruce Springsteen Tour has been postponed.

Rescheduled dates are as shown below. **Keep your ticket** and turn up only on the rescheduled night. Refunds can be obtained by returning your ticket to point of purchase by 5th April 1981.

Venue	Old Date	New Date
Brighton Centre	March 17 valid for	**May 26**
Wembley Arena	March 19 valid for	**May 29**
Wembley Arena	March 20 valid for	**May 30**
Manchester Apollo	March 23 valid for	**May 13**
Manchester Apollo	March 24 valid for	**May 14**
Birmingham N.E.C.	March 27 valid for	**June 7**
Birmingham N.E.C.	March 28 valid for	**June 8**
Edinburgh Playhouse	March 30 valid for	**May 16**
Newcastle City Hall	March 31 valid for	**May 11**
Wembley Arena	April 2 valid for	**June 1**
Wembley Arena	April 3 valid for	**June 2**
Wembley Arena	April 4 valid for	**June 4**

ALBUMS



Lensism: Peter Anderson

TOH: blood and thunder or thud and blunder?

Coming out without a safety curtain

THEATRE OF HATE
He Who Dares Wins ***(SSSSS)***

LAST YEAR a heroic gamble — the Iranian Embassy siege invasion — thrust the SAS (motto: He Who Dares Wins) into history and the hearts of the Great British Public. It is less likely that Theatre Of Hate's heroic gamble (title: 'He Who Dares Wins') will be similarly successful.

TOH's gamble involves releasing as their debut album a £2.50 cassette-recorded live show under the banner 'Beat The Bootleggers Bootleg'. Quite why Theatre Of Hate should want to beat the bootleggers, thousands of whom are of course to be found jostling for space at every TOH gig, is a mystery. More to the point, does the immediacy of this Leeds Warehouse set convey the passion of this inspiringly committed group — or will the dull sound quality and warts aplenty prove to be a leaden albatross about the career of the most exciting new group in the country?

Theatre Of Hate's track record to date consists of one single: 'Legion'/'Original Sin' on SS Records (subsequently wisely renamed). It's an extraordinary single, combining the withering nihilism of Killing Joke with the fury of classic Sex Pistols. Rack it alongside 'Requiem' and 'Terror Couple Kill Colonel' and play first thing in the morning if you want to screw up your whole day.

He Who Dares Wins' unleashes the random aural violence that Liam Sternberg channelled so powerfully on the single — and in the process, often diffuses it.

TOH are a fivesome who lean heavily on the bass and drums of Stan and Luke (surnames unknown to me) and the despairing vocals of Kirk Brandon, with saxophonist John thrusting forward with icy blasts while guitarist Steve takes an uncomfortably muted backseat. Stripped down, live, the rhythm emphasis often sounds horribly drab; countered by Brandon's histrionics, they sometimes veer dangerously close to the clumsy starkness of such early '70s progressive rock drones as Van Der Graaf Generator.

The aimless structural quirks, masked on the 'Legion' single by a breathless wall of sound, here tend to sound just silly — such as at the end of the dirgelike Ulster requiem 'The Wake', where they suddenly break into a lumpy section of fast riffing: a very 'progressive' affectation which would never have survived studio scrutiny.

Likewise many of the songs could have done with a sympathetic producer taking Brandon by the hand and pointing out that the words are often leering bullshit or just dead cliches — such as the opening lines of 'Freaks': *"What made you stop and stare/Is it the clothes I wear?"* Never heard that before. Yet the song as a whole is a venomous rant against conservatism that finishes with Brandon spitting bloody moans in a voice you genuinely never *have* heard before outside of Johnny Rotten's most tortured moments.

One *NME* writer assures me Theatre Of Hate can't be any good because a friend of his knew Kirk Brandon at school and he was a right prat. I can believe it: Brandon's the spunkiest, most self-important singer to emerge since the equally exciting, equally self-obsessed Kevin Rowland. Like Rowland he tries to sing things he really shouldn't; unlike Rowland, he doesn't always bring it off, often finishing some piercing cry in a choking wheeze or muttering angrily under his breath as it dies away. . .bruised but not beaten.

His songs — brooding, claustrophobic vehicles for that wrenching, unpredictable voice — paint bass and drum patterns that often reduce the band to a stark three-piece united in its ugly tension; it's almost a relief when Brandon makes room for the desolate saxophone.

Apart from the odd daft instrumental section, that unmachinelike rhythm machine shows little mercy as it bludgeons through ten songs etched as black and white as Theatre Of Hate's logo — and what Brandon's caterwauling will do for the nerves of his fellow travellers of the 'futurist' 2002 Revue is no more than they deserve.

Despite reservations — especially that shambolic recording quality — 'He Who Dares Wins' is a headstrong, hard-edged record; a rash record and a rush. In a world of reactionary 'futurism', conservative 'anti-rockism' and bloodless white 'funk', Theatre Of Hate thrash about like bulls in a china shop. The more breakages the better.

Phil McNeill

THE WHO
Face Dances ***(Polydor)***

JUST BECAUSE a rock'n'roll ghost isn't a demon like Mick Jagger or Iggy Pop — objectionable and crippling influences — doesn't mean that the ghost is interesting or worthy. Pete Townshend is proof of that.

I remember, around the time 'Who By Numbers' was released, having a lot of respect for Townshend — he was the only member of rock's Babylonian hierarchy who seemed concerned about his mythical detachment from the listener, the lies he was living and the life he was lying about. He was despairing and confused, certainly, but benefitting from hindsight, re-establishing integrity and offering optimism.

But five years later, with the release of 'Face Dances', my respect has been completely demolished. If Townshend had an iota of the sense or guts suggested by 'Numbers' he'd have given up shortly after its release. That is the only rational conclusion I can draw from the vaguely depressing and directionless lyrics and the stodgy rehashed music on 'Face Dances'.

'Peter Townshend' must be properly seen as, *in fact is,* a ghost living a fantasy. On 'Numbers' that fantasy invited links and parallels with wider issues; the determination and resilience it offered were publicly and personally worthwhile virtues. But now the fantasy has worn thin and giddy from being spun far too many times.

It's an unreal world, a world Townshend helped to create and a world he now perpetrates, needlessly. Its bounds and pressing concerns are superficial and repugnant — rebellious chic, machismo, 'the mob' and 'the individual'. When one man and his fantasy can do no better than produce a string of irrelevant personal postcards steeped in hungover hippy-talk, it is time for that man to stop making records.

The story is the same as ever; 'Face Dances' catches Townshend searching for love, something to believe in, his soul and all the usual enlightenment.

In the mental asylum that is rock'n'roll, The Who have a room with no view. They are the hunchbacked invalids of Wilfred Owen's 'Mental Cases' — only they are victims of rock wars, not real wars. Look! there they are, drained by the darkness of experience, bent arthritically by the weight of their own myth, they are playing a song called 'Cache Cache'.

Let's go down a dark tunnel and dream some silly nightmares! *"Did you ever sleep in a bear pit/With apple cores and mice along/Did you ever lay on ice and grit/Or search for a place where the wind has gone."* The conceit requires suspension of disbelief and suspension of reality: Townshend as battered elder statesman offering a set of mouldy memoirs, vague and pig-headed. The words are unproductive and dogmatic, they can stand in only one dimension, which is that of their own selfish and worthless world. They do not contribute to a dialogue of any sort.

Townshend's problems and struggles have no real depth because they are hopelessly cocooned in his own mythology. On 'How Can You Do It Alone', he uses images of a tramp and a kid stealing dirty magazines to identify with himself: on 'Daily Records' he has the audacity to write a line like *"My money keeps me poor"*. He's pulling the worst con of the lot — that of a suffering sensitive artist.

Apart from failing to cut it in the immediate areas — social, moral and aesthetic — this album is a hell of a shambles musically. Its overall vision is so firmly tied to 'a past' that the music can barely hope to break new ground. Indeed, given the dawdling senility of Townshend's songs and the predictably cliched couple of contributions from Entwistle, it's very hard to imagine any sort of cogency or tension being mustered by the group.

Daltrey seems to be the biggest victim here, having to handle lyrics that range from the whimsical ('Don't Let Go The Coat') to the wordy ('Daily Records') to the inane ('You'). He sings them with all the conviction of a man who is wondering where his next film contract is coming from and it is only fitting he should often sound like a cockney pub artist parodying himself (check the single 'You Better You Bet').

The Who are trapped in a bubble of sound that is like a heavily sedated Gang Of Four. They are slaves not creators. They are asking us to accept them as part of a story. The story has no value and it always ends in a cul-de-sac of defeatist manic depression, or self-consolation like 'Another Tricky Day'. The latter is pure amateur spiritualism for acid casualties: *"You could always get higher/Just because you aspire/You could expire even knowing."*

For Pete's sake, how much longer are we going to have to endure your irrelevant fantasies?

Gavin Martin

Bill and Ben, the electro-pop men!

Neo-Lensism: Anton Corbijn

"Har, har, squabblog, squabblog, where's little w-e-e-e-d?"

"Dor, dor, squaggiob, squaggiob, she's gone to join The Human League."

B.E.F.
Music For Stowaways *(Virgin cassette)*

THE FIRST purpose-built cassette for portable recorders from the enterprising British Electric Foundation is one of the few unselfconscious ambient/electro-pop products yet made. It's a wonderful new accessory to daily living, one that should be used on buses or trains, in the supermarket or at the launderette, as an accompaniment to household chores, for anything as long as you're not sitting still.

Unlike Eno, they recognise that ambient music for most people means tinny transistor radios, not long vacuous instrumentals. Thus theirs is a synthesis of pop from Adam Ant and Gary Glitter to Kraftwerk and OMITD — with the bonus that the 35 minutes of this cassette are far more consistent than the equivalent of any radio show.

'Music For Stowaways' doesn't presume on listeners, but doesn't insult them either. Since leaving Human League and forming B.E.F., Ian Marsh and Martyn Ware have been liberated from the need to be constantly witty, to provide contrived trash aesthetic soundtracks to the populist imagery of the Human League slideshow. At the same time they haven't forgotten what they learnt with (or brought to) them; the fold-out packaging is great, the eight frames chosen to illustrate the track titles both amusing and pointed.

Their instrumentals are similarly suggestive. By playing on a Hollywood suspense motif in 'Music To Kill Your Parents By', for example, they subliminally invoke an ancient mood of fear that is partly undermined by the tune's parodic effect. Similarly, the threat of 'Rise Of The East' is implied by the booming treated percussion. It's followed by the mock sombre elegy 'Decline Of The West' and the remaining piece of the side is the chillingly melancholic 'The Old At Rest'. No wonder the side has been designated 'Downtown'.

The 'Uptown' instrumentals are correspondingly more optimistic, if not always cheerful; 'The Optimum Chant' is nervy repetitive electronic riffing that sets one up for the whining synths and washed-out beat on 'Uptown Apocalypse', featuring, incidentally, Clock DVA's Adi Newton and Turner. 'Wipe The Board Clean' is shrill but cautious, while the instrumental version of B.E.F. project Heaven 17's 'Fascist Groove Thang' is more playful than the complete song.

At £2 more than Bow Wow Wow's 'Cassette Pet', it comes pretty expensive. But if you're one of the lucky elite (like me) who can afford such luxuries as portable machines, then you're hardly likely to quibble.

Chris Bohn

HUMAN SEXUAL RESPONSE
Figure 14 *(Don't Fall Off The Mountain)*

IN A jerky, nervous world somewhere between The Feelies and Talking Heads, there lives (and twitches) the Boston seven-piece known as Human Sexual Response. To judge from this, their first LP, they're up among the more intriguing of the American new wavers to find their way across to this side of the water. But 'Figure 14' still falls some way short of greatness, and for the moment Human Sexual Response are producing vinyl to investigate rather than invest in.

Theirs is fairly stark music, wound-up and weird, subdued and guitar-based, with strained vocals overlaid. Too much of the record is nondescript modern rock, and much too often the group's predilection for normality-gone-wrong can lapse into the facile neurosis-a-gogo which has been fashionable for several years.

There are two outstanding tracks, all the same. 'What Does Sex Mean To Me?' gives them the opportunity to indulge their wry, black-humourous lyrics to good effect, and it also benefits from the springy, understated rock'n'roll feel which drives it along. And then the mysterious and atmospheric 'Anne Frank Story' (all about a *"time warp at the Anne Frank museum"* is similarly effective.

It's a pity they can't sustain those standards elsewhere. '(I Want To Be) Jackie Onassis', for instance, is a mundane song and, lyrically, a curiously pointless one — given that it's not funny, any other justifications could only be painfully pretentious. And their version of the old dance-number 'Cool Jerk' is awful: it comes across as a nasty case of college kids doing a spot of musical slumming.

The trouble with Human Sexual Response is that they're too clever, but not sufficiently brilliant. These people need to get out more, find themselves hobbies, and so on.

Paul Du Noyer

ROBERT FRIPP
The League of Gentlemen *(E.G.)*

HAVING already made quirky detours away from the crusade that he's termed 'Frippertronics', Robert Fripp — owlish eccentric, guitar pioneer and 'rock conceptualist' — again interrupted whatever prior commitments early last year in order to organise a remarkably modest and fervently 'democratic' four-piece ensemble in which he could participate. To which end, he usurped the talents of ingenious ex-XTC keyboard maniac Barry Andrews and a rhythm section from the little-known London-based Baby & The Black-Spots, bassist Sara Lee and drummer John Toobad.

The League of Gentlemen — named presumably after the wry Jack Hawkins comic movie of the early '60s — were initiated in March of last year, went on to play 92 sets in totally unpretentious 500 — 1000 capacity clubs dotted in and throughout Europe, Canada and the USA.

Live, Fripp, Andrews, Ms. Lee and the unfortunate Toobad — he was soon replaced by Kevin Wilkinson — played short, effervescent instrumental pieces constructed around a rhythm section who provided suitable anchorage for Fripp and Andrews to play counter-point motifs around. The most typical 'L.O.G.' composition would showcase an almost 'mathematically' paced correct pulse-beat with Andrews and Fripp interweaving complex roller-rink organ doodles in with the latter's 'polite' fretboard extrapolations.

This album — recorded at the delightfully named Arny's Shack in Fripp's beloved Wimbourne — manages to provide one with an aural xerox of the group's basic musical clout, but is also impaired by Fripp's penchant for tossing in myriad shards of self-indulgent 'conceptualist' blather. Taped voices — 'Indiscretions' as Fripp refers to them — appear in gaggles: odd snatches of random conversations or monologues (taped by the roguish guitarist unbeknownst to all the hapless voices) are spliced together, occasionally to an amusing end but more often than not merely accentuating the 'clever-clever' side to Fripp-the-conceptualist.

In the studio, Fripp chooses to place more emphasis on the tinnier hurdy-gurdy resonance, particularly evident in Andrews' primitive organ equipment. 'Inductive Resonance', the first item of music (after the opening bout of 'Indiscretions') and something of a theme song for the League's live sets, is a playful, effervescent piece with Andrews' twitchy organ playing strictly in cahoots with Fripp's ridiculously austere lead runs. The effect is at first playful, yet seems scarcely to constitute *vital listening:* an impression that the subsequent, unpronounceable 'Heptaparaporshinokh' confirms, being even more 'cutely' souffle-light in structure and execution.

These two tracks' mildly irksome qualities are severely in conflict with adjacent cuts — 'Minor Man' and 'Dislocated'. The former's buzz-saw dynamic underpins Lemon Kitten Danielle Dax's angrily-spoken dissection of a failed paramour that is matched tooth to nail by Fripp's scatter-gunning guitar sound.

'Dislocated' is 50/50 Andrews and Fripp — the truth be told, the rhythm section is never more than adequate — involving an invigorating dialogue/duel 'twixt Andrews' racing, anarchic swells of sound and Fripp's finger-breaking crescendoes. After the latter, one tends to grow impatient with self-indulgent solo speeded-up piano doodlings ('Pareto Optimum' Pts. I and II), the relatively tame 'Eye Needles' plus more cutesy-pie 'Indiscretions'.

Para-Lensism: Anton Corbijn

Curtains for Fripp.

The dilemma at the heart of 'L.O.G.' is that Fripp can't decide whether this record is a League Of Gentlemen documentary or a further instalment in his own labyrinthine search for self-expression — and the intrusion of the latter works at odds to the 'league as a democracy' angle, which the album was meant to document.

The aesthetic triumph of 'Exposure', Fripp's first solo work, has not been improved upon: in fact, neither 'God Save The Queen' nor 'LO.G.' are nearly as successful as their predecessor. Fripp's problem is not one of ego but of possibly coming to terms with his strengths and shortcomings. But he remains an honourable, crucial figure in music, and 'League Of Gentlemen' — for its best tracks — is well worth investing in.

Nick Kent

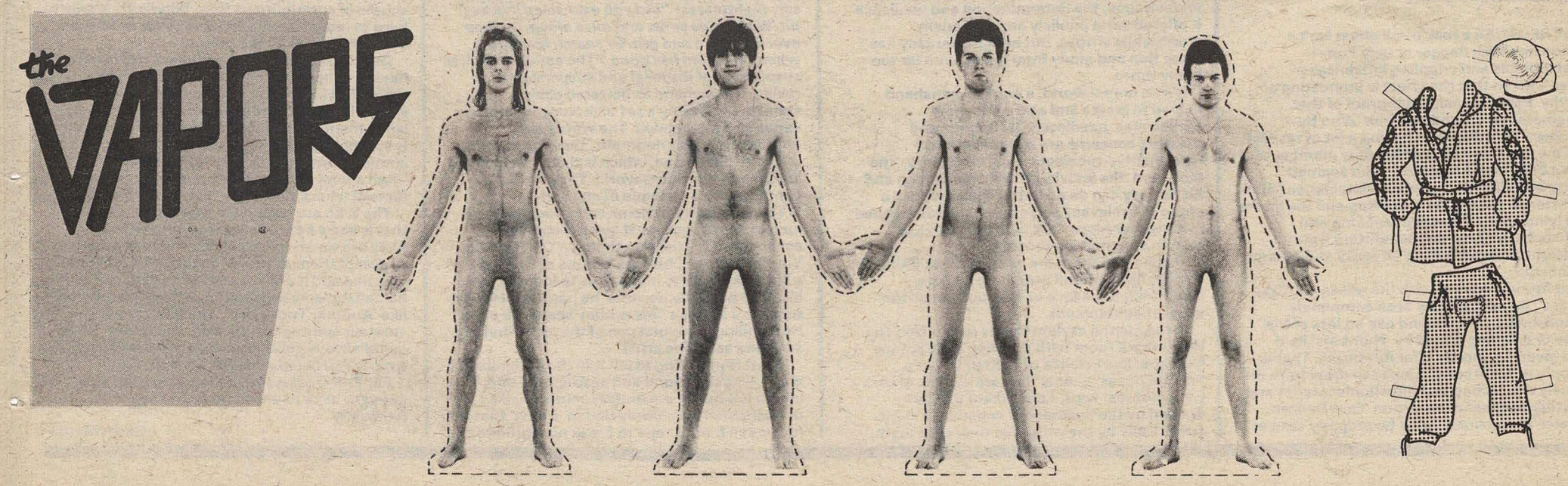
SECOND LAYER
World Of Rubber *(Cherry Red)*

THIS, I have to admit, is a bit of a disappointment.

Second Layer is the experimental unit which acts as a clearing-house for the more unusual ideas of Adrian Borland and Graham Greene, otherwise known as the business end of contemporary metal-pop combo The Sound, and in the past it's been responsible for two cracking little singles in 'Courts Or Wars' and 'State Of Emergency'.

Unfortunately, 'World Of Rubber' sees their stock of ideas running rather low, or not being put to most effective use. The general feel throughout the album is one of underdevelopment, especially when, as with the slow, ponderous 'Underneath The Gloss', the initial nugget of inspiration at the heart of a track gets dragged out to inordinate length.

The Second Layer format is suspended somewhere between heavy metal and Cabaret Voltaire, comparisons most noticeable on 'Fixation', which matches the simplest of frantic, abrasive, rise-and-fall metal guitar figures with a rolling drum-machine pulse, the whole sounding uncannily



GARLAND JEFFREYS
Escape Artist *(Epic)*

AFTER THREE fine albums for A&M that sunk virtually without trace, 'Escape Artist' is clearly Garland Jeffreys' shot at the big time. He's on a similar patch to the Springsteen / Southside Johnny axis — all streetwise New York-Brooklyn suss, boardwalk guitars and baby, we were born to run. Heard it all before? Could be, but in Jeffreys' case there's a difference or two.

As a mulatto, Jeffreys is from a different side of the tracks and this is his strongest shot yet at rationalising his fascination for reggae with the urban commentator stance. Plus the purity alongside the snarl in his voice is a change from the customary r'n'b roar.

In one sense the album is an easy target for anti-rockists. Enlisting a team — G E Smith, Roy Bittan, Danny Federici, Steve Goulding, Andrew Bodnar — with a ducks-to-water aptitude for widescreen drama, a production (Bob Clearmountain) as clearly etched as a city skyline on a chill morning: the trap's set before the record's even on the turntable. But with such heavy company all on their toes, Jeffreys' knack for writing songs with ringing melodies amounts to a stacked deck.

Two paeans to rock'n'roll as healing force, 'R.O.C.K.' and 'Jump Jump', are uselessly facile sentiments, really, but when delivered with this kind of firepower the suspension of disbelief is achieved. And just when you've got him pegged as softie traditionalist, he answers with 'Graveyard Rock', a mash-'em-up epitaph for such a rocker replete with Big Youth toasting up a treat.

It's a neat balance. The opening bravado of 'Modern Lovers' says while the times may be a-changing we needn't trade sincerity for emotional glibness. 'Ghost Of A Chance', a wry look at a mismatched couple, echoes the point — *"In this so-called modern age / We could use a second chance"*. The sentimentality that is Springsteen's Achilles heel is (mostly) avoided.

Three tracks stand out. The epic 'Mystery Kids' may be Jeffreys' final word on youngbloods trapped by circumstance and environment. The tenement soliloquy at the heart of the song is pure theatre, but it works. More crucial are the two tracks recorded in London with Dennis Bovell as mixmaster and a crew of reggae musicians. Before, Jeffreys seemed to merely dabble in JA rhythms, but 'Miami Beach' — which features Linton Kwesi Johnson's solemn narration of the facts of the Miami race riot — and 'We The People' finally seal the connection, with the singer locking into the groove without trouble. Excellent, but what galls is that Epic have sapped the impact by relegating the tracks to the limited edition EP that comes with the album proper.

"Escape from Brooklyn/Escape at last" says the cover; maybe not quite, but this is one mainstream American shooting for the outside. Your attention please.

Richard Cook

Photo-Lensism: Laura Levine

HSR: five in shot, two out reading The Hite Report.

Crypto-Lensism: Michael Putland

The mighty, mighty Curtis.

AMERICA'S HEART OF DARKNESS

CURTIS MAYFIELD
Back To The World *(Curtom)*

RECEIVED KNOWLEDGE tells us that "nothing happened" in early '70s music — which, roughly translated, means that the predominant social/fashion trends of those years were in one way or another thoroughly out to lunch. Personal experience, on the other hand, tells us that there were actually plenty of isolated musical moments occurring *away* from the mainstream which are well worth preserving.

Most of mine were black. Al Green's 'Livin' For You', McCoy Tyner's 'Atlantis', Graham Central Station's first two albums, Allen Toussaint's superlative 'Southern Nights'. And Curtis Mayfield's 'Back To The World'.

Mayfield, of course, is one of the true originals of black music: a singer, guitarist and producer of innovatory originality, and one of the first soul musicians to successfully deal with social/protest issues in pop-song format, as with The Impressions' hit 'Mighty Mighty Spade And Whitey'.

'Back To The World', which followed the 'Superfly' soundtrack and pre-dated the more highly acclaimed 'There's No Place Like America Today' by a couple of years, is one of the finest examples of this genre. Like Linton Kwesi Johnson today, Mayfield used the argot and mannerisms of the urban black community as a vehicle through which to analyse and comment on the contemporary ills of that society.

In particular, 'Back To The World' deals with the problems faced by black Americans in the immediate post-Vietnam era: having failed in its attempt to kill off the blacks by sending inordinate numbers of them to fight in Vietnam, America was faced with the prospect of thousands of them suffering servere culture-shock on returning to a vastly different homeland — the *Taxi Driver* syndrome, presented in the title-track and 'Future Shock' as a series of cruel, confused images shot through with a mixture of bewilderment and vain hope: *"Had a long stretch of sacrifice/Getting back home will be awful nice/Child your woman has long been gone/The doggone war just lasted too long/Simple words they seem so clear to me/Give our country, it's the simplest faith/Forgive your mind/Wastin' love for hate/When through honesty is truth/We don't seem to know what to do..."* Mayfield being Mayfield, salvation is seen in purely religious terms. Each to their own, I guess.

With few exceptions, the themes of love and misery are given a sharper edge by the unusual perspectives from which Mayfield views them: the love-crossed subject of 'Keep On Trippin'' exists on the half-hearted hope that his partner's drug habit will bring her back to him; the blind protagonist of the tour-de-force 'Right On For The Darkness' *celebrates* his inability to see evil and wrongdoing.

Musically, the album's a unique mixture of Mayfield's typically choppy rhythm arrangements and the most original use of string and brass arrangements in pop music since Love's 'Forever Changes'.

On 'Back To The World' itself, the strings follow a vaguely Eastern-flavoured progression; on 'Right On For The Darkness', they're used to inject a sudden element of shocking despair when the steamy, shuffling funk is replaced by a closing string section passage of unbearable desolation. The horn arrangements, too, are treated to a thorough dose of idiosyncrasy, reaching their apogee on the churning 'Can't Say Nothin'', where they contribute the central melody by counterpointing a truly monstrous bass line. (Who was that masked bassman?).

There's a subtle sense of tradition underlying the entire album, its preachy, evangelistic tone harking back in certain ways to the manner in which blues and gospel music were used as transmitters/recorders of social and cultural events and emotions; and there's a depth and sincerity about Mayfield's preaching which is to a large extent absent in the more dubious, passive "social awareness" exhibited to good fiscal effect by Marvin Gaye and the Motown Corporation around the same time. The personalised, particularised problems dealt with in Mayfield's songs are that much more *real* than crooned slogans like "Save The Children", and ring that much truer.

Of course, this still leaves open the question of whether the traditional rock-musician-as-minstrel approach has any relevance or value in times when much faster, more immediate methods of communication (such as modern newspapers and TV) are available; can pop music *really* achieve the status of "folk" music, or is pop-as-protest nowadays just going through the motions, pandering to a set of stereotyped cultural preconceptions only in order to elicit a set of programmed responses? *Will* the revolution be televised?

You tell me.

Andy Gill

DEJA VU

like an HM version of 'Nag Nag Nag'.

In general, the best tracks are on the first side. 'In Bits', for instance, starts relatively subdued, with a metallic flange giving just the right edge of unease for a song about nervous breakdown, then gets increasingly manic and twisted as it progresses.

At the other end of the emotional scale, 'Save Our Souls' is more pensive and pervaded with a haunting, subterranean atmosphere; the second side's closer, 'Black Flowers', by comparison, is almost funereally slow, with background intimations of something cacophonous which never actually surfaces. It's a dirge, effectively atmospheric, but only *an idea*, not a finished, polished *application* of the idea — which isn't to say the track should have a glossy production sheen, merely that the idea(s) should be developed more.

This lack of development, of course, could be intentional: the title 'World Of Rubber' hints at blurred, half-formed perceptions, vague outlines rather than precise details — but that doesn't make the ideas any more interesting to listen to.

If this were the debut product of an unknown group, it'd probably be a good album. It seems a bit unfair to criticise them according to standards set by their alter-ego, especially when the mere fact of *having* an alter-ego is such a good idea, as has been shown by the earlier output of both The Sound and Second Layer — but Adrian and Graham can do so much better than this. Maybe next time?

Andy Gill

DIANA ROSS
To Love Again *(Motown)*

DIANA ROSS, as has been widely reported, is coming to the end of her contract with Motown, and seems to be undecided as to whether it's worth her while to renew it. Some say she will, some say she won't, some couldn't care less. However, the company are using the opportunity to present an entire album of Ross weepies, all written and produced by Michael Masser, Motown's answer to Mills and Boon. They range from 'Touch Me In The Morning' from '73 to her current single and 'If I Ruled The World'-soundalike, 'One More Chance'.

Her recent flirtation with the Chic no-nonsense hit-making method seemed a timely departure from the grandiose orchestration and diamond-dripping lushness of previous recordings, bringing her back to a more solid, funky base — not quite street credibility perhaps, but that has never really been her style. Now it seems the Chic period was not so much a turnaround as a nod in a fashionable direction.

The sad truth is that this album shows a definite downward slope in Ms Ross' capabilities. Compare 'No-one's Gonna Be A Fool Forever' from '75 with this year's 'Crying My Heart Out For You'. Whereas six years ago she had all her faculties — and *used* them — now she doesn't even deign to sing in tune or on the beat.

'It's My Turn', one of last year's many singles but previously unreleased on an album, makes me think that she has also been exposed to large doses of Barbra Streisand. Ross attempts some huge Streisand melodrama, backed by at least seventeen orchestras, but hasn't the depth or the range to support it.

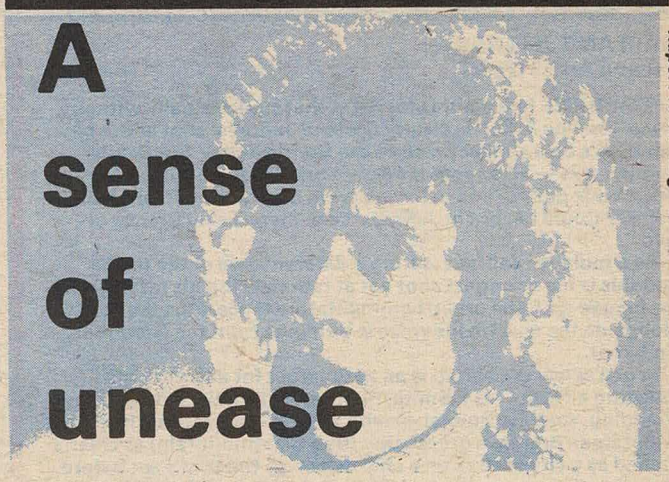
Like most of the other tracks, it is forgotten before the last whine has died away. This LP is Diana Ross' contribution to late-night slush and a sure indication that she, and her fans, would benefit from any change that contract shifting might bring.

Dorota Koc

THE COMSAT ANGELS

12 inch 4 track single
Eye of the Lens, Another World,
Gone and At Sea
also 7 inch 2 track single
Eye of the Lens and At Sea
Produced by Peter Wilson and the Comsat Angels
polydor

A sense of unease



Rupert Hine. Mega-Lensism: Chris Parker.

TUXEDOMOON
Desire *(Pre)*
RUPERT HINE
Immunity *(A&M)*

ON THE face of it, these two albums should have little in common. Tuxedomoon, the young, American, somewhat less than archetypal electronic drummerless trio, ought to have few common points of reference, influence and interest with Rupert Hine, the British producer whose track record includes such damnably "professional", "careerist" undertakings as — saints preserve us! — *advertising jingles*.

What both share, however, is an interest in music as *disturbance*, as emotional catalyst rather than sensual indulgence. Though they may approach the actual mechanics of the thing from different perspectives, both are anti-comfortist and anti-wallpaperist. And who knows, they may both be anti-rockist, if someone would care to define the term objectively.

Hine's no stranger to disturbing music — before he got involved with the mid-'70s British equivalent of Steely Dan, Quantum Jump, he'd worked in partnership with lyricist David MacIver on a couple of strange, intense albums which dealt seriously with hitherto under-the-carpet subjects like masturbation. Bitter pills indeed for the early '70s.

This time, he's used the words of Jeanette Obstoj to make an album based loosely on fear and fearlessness, and drawn on years of studio experience to create appropriately unsettling musical backdrops, making use of all manner of techniques more usually associated with "experimental" bands: tape-loop constructions, synthetic rhythm tracks, sound collages, etcetera. What's more, he's managed to use such devices in songs which rarely stray from accessible paths; 'Immunity' is, first and foremost, an album of skilfully-crafted pop music, but pop music of greater depth and effectivity than the usual fodder.

Several kinds of technical fun go on all over the place. The tune to 'I Think A Man Will Hang Soon' originates in looped screams and shouts played on a keyboard, for instance, and 'Psycho Surrender' (about boredom) includes a solo made from a treated yawn, aptly enough. Wherever possible, Hine's tried to avoid using "musical instruments" as such, and the result is an endlessly inventive album, with more unique textures and deftly-handled techniques in a single song than most musicians manage to muster in a career.

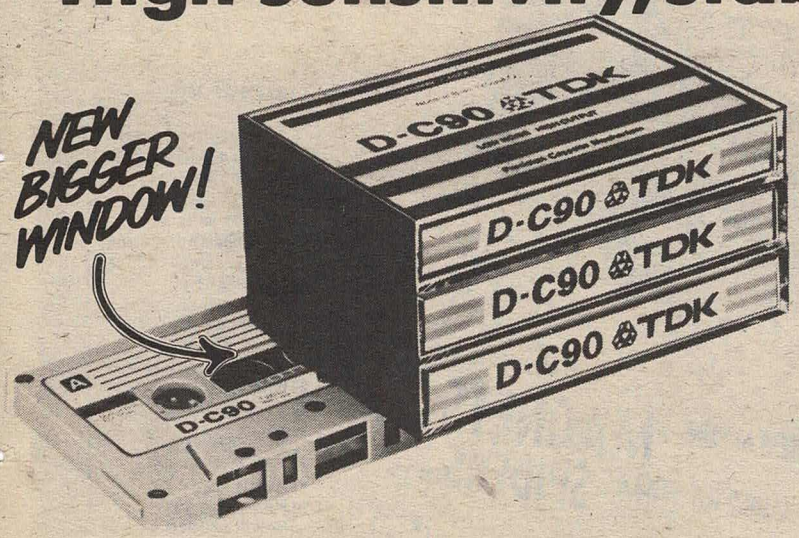
Tuxedomoon's brief is narrower, but that doesn't make their success any less remarkable. Just as Throbbing Gristle operate in the area of unpleasantries, and any number of bands operate in the field of hearts and flowers, Tuxedomoon stick pretty firmly to their predominant atmospheres of despair and desolation, producing musical images of strangely stark, flowing beauty, occasionally hurtling right over the top into climes of bleak melodrama — as happens here in the overwrought vocals to 'Victims Of The Dance'.

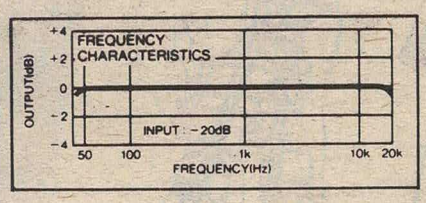
Inner-city perils and pastimes feature in a darker fashion than the more conventional, emblematic use of such imagery in rock music. This is conveyed in menacingly comic fashion on the final track, 'Holiday For Plywood'. Based on one of those old standards you recognise but can't name ('Holiday For Strings', I think), it starts with a pizzicato violin figure — TM's Blaine Reininger joined by The Raincoats' Vicky Aspinall — before swinging smoothly into the main, bucolic body of the piece, which is used here as a blissful backdrop to a tongue-in-cheek spoken vocal about domestic breakdown: *"You daren't sit on the sofa / The plastic makes you sweat / The bathroom's done in mirror tiles/ The toaster wants your blood"*.

Both humorous and unsettling, this is exactly where Tuxedomoon are operating: the place where your materialism turns on you and devours your humanity. The true New American Music.

Andy Gill

3.5dB more, 76p less.
High sensitivity, stable running... 76p off a triple pack at W.H.Smith!





The improved high frequency sensitivity (3.5dB better) make these TDK cassettes suitable for every type of music recording.

And with TDK's Dimple-&-Bubble sheet inside the precision mechanism, running is smooth and more stable. The window is bigger. You see all the tape – more clearly. At W.H.Smith TDK D-C90 (normally £1.25 each) are now £2.99 for a triple pack. Saving you 76p on the 3. Look out for AD-C90's too (normally £1.80 each) now £2.99 for a double pack. Saving you 61p on the 2.

Come and stock up on better cassettes, at a lower price. At W.H.Smith.

WHSMITH

Prices correct at time of going to press. Subject to availability, while stocks of special packs last, where you see this sign

DATA CONTROL

LIZZY PLANNING OPEN-AIR SHOWS

THIN LIZZY are planning a series of special summer shows in this country, including several open-air events.

It's understood that they are thinking of headlining one or two major concerts at football grounds, while the remainder are likely to be at venues new — or relatively new — to rock shows.

They would tie in with the release of the band's new studio album, and Phil Lynott's next solo LP, both of which are currently being recorded.

Meanwhile, they have an album issued by Phonogram on March 27 titled 'The Adventures Of Thin Lizzy' which is, in effect, a Greatest Hits collection. It contains 11 of their hottest chart entries up to 'Killer On The Loose', and features such past members as Gary Moore, Eric Bell and Brian Robertson.

At press-time, Lizzy were negotiating with the record company, with a view to including a free album in the initial pressings.

Coming out a month later is a video cassette, consisting of all the band's promotional films of the 11 songs of the LP.

Who opt out of Euro-tour

THE WHO have cancelled their major European tour, scheduled to follow on from their extensive UK outing, which ended earlier this week. The band send their apologies to the thousands of ticket holders, explaining that they're totally exhausted, though there's a chance that dates could be re-scheduled later in the year. Their spokesman commented: "It's very disappointing, but they've been under a lot of pressure, and not just from the rigours of touring. Far better to call it off than have someone crack up."

It was learned at press-time that the band still intend to go to Germany to take part in the marathon TV show *Rockpalast* with The Grateful Dead on Saturday, March 28. This is scheduled to be televised throughout Europe, including the UK, where *Old Grey Whistle Test* will screen it in two parts — The Who (9.20-11.25 pm) and the Dead (11.50 pm-1.25 am) — with simultaneous stereo airing on Radio 1. Commented *Test* producer Mike Appleton: "The German producer has been assured that The Who are going through with this commitment."

CULTURE DUE

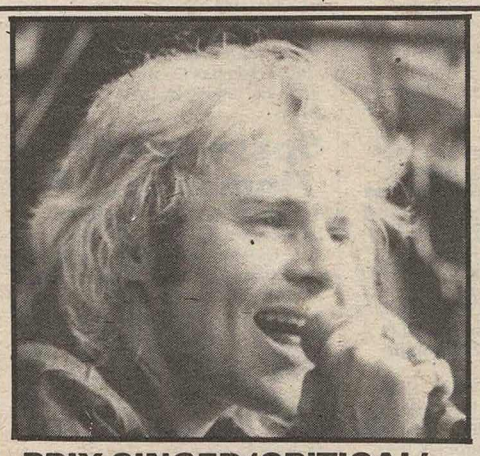
CULTURE, one of Jamaica's leading groups, undertake a UK tour next month — including a concert at London Rainbow Theatre on April 9. The band recently signed to Kingdom Records, and their visit ties in with the release of their 12-inch single 'Forward To Africa'. Other British dates, before they leave for Europe, are at Aylesbury Civic Hall (April 2), Manchester Mayflower (3), Huddersfield Cleopatra's (4), Edinburgh Tiffany's (5), Birmingham Odeon (6), Bristol Locarno (7), Brighton Top Rank (8), Nottingham Rock City (10) and Cromer West Runton Pavilion (11).

Basement doing 5

BASEMENT 5 play a short series of gigs at the end of this month, finishing at London Victoria The Venue on March 31. Other dates are at Leeds Fan Club (March 26), Edinburgh Nite Club (27), Liverpool Brady's (28) and Brighton Jenkinson's (29). These will be their first shows with new drummer Michael, who has replaced Richard Dudanski in the line-up.

Cats pounce again

THE STRAY CATS, currently nearing the end of their second major UK tour, climax their outing by playing a third night at London's Lyceum Ballroom — a rare achievement for any act at that particular venue. Originally set for one Lyceum show this Sunday, the band were quickly booked for a repeat performance next Monday (23), when promoters Straight Music realised the volume of the ticket demand. And now it's been necessary to add a third show next Wednesday, March 25, when the support acts will again be The Pirates (specially re-formed for the Lyceum gigs) and The Barracudas. Tickets are on sale now priced £3, but obviously you'll need to hurry!



PRIX SINGER 'CRITICAL'

GRAND PRIX's Canadian lead vocalist Bernie Shaw collapsed on stage in Austria last Wednesday, and was rushed to hospital where he is on the critical list, apparently suffering from a stomach rupture. The other four members of the band, who've been engaged in a European tour with Manfred Mann, are keeping in close contact with the hospital — and their manager has flown out a British nurse to be with Shaw. It's not yet known if the depleted Prix outfit will be able to continue the Manfreds tour, which includes two shows at London Dominion at the end of this month.

MAY-DAY RAINBOW SHOW

A BENEFIT SHOW for the unemployed is being staged at London Rainbow on May 1 (International Labour Day), and one or two big name bands are urgently being sought as headliners, all expenses paid — contact is Dick O'Dell at Rough Trade (01-221 2761). The event will culminate a march of the unemployed, organised by the TUC, which will set off from Liverpool and is timed to arrive in London on May 1.

LAMBRETTAS NEWCOMER

THE LAMBRETTAS have acquired a new drummer to replace Paul Wincer, who left recently. He is Steve Bray, formerly with Toyah, and he's already played on the band's new album 'Ambience'.

EASTER RECORD FAIR

A RECORD FAIR, for buyers and collectors, is to be staged at London Victoria The Venue on Easter Sunday, April 19 (10am-10pm). Stands are available, and it's hoped that record companies and dealers will use the fair to sell their more unusual goods.

ROCK WEEK AT THE ICA —

A SIGHT FOR SORE EARS is the title of this year's first Rock Week at London's ICA. It will present acts whose work combines performance, music and visual material (films, slides or pictures), and it runs from May 12 to 17. Any interested musicians or artists who have their work recorded on videotape (VHS format) should send a copy to Charlie Gillett at the ICA, The Mall, London SW1, by not later than March 31, and enclose stamped addressed packet for return.

— AND ROCK WEEK ON TV

ROCK WEEK, which proved such a success on BBC-2 last autumn, will again be featured this year — the eight-day season of concentrated rock shows, both live and on film, is being organised by the *Old Grey Whistle Test* office for October. Meanwhile, one of the programmes included in last year's season — the documentary *Police In The East* — is to be repeated by BBC-2 on Sunday afternoon, March 29.

ROSSINGTON PLAN VISIT

ROSSINGTON COLLINS, who've been the subject of split rumours, are currently recording their second album. And they're already lining up a British and European tour for later in the year, with UK dates to start on September 14. Meanwhile, it's now been decided that anyone holding tickets for the band's cancelled tour last autumn can obtain refunds from the respective box-offices, and not from Kiltorch Ltd.

McCARTNEY MOVIE OPENS

PAUL McCARTNEY & Wings' film *Rock Show* has its European charity premiere at London Tottenham-Court Road Dominion on April 8 — attended by the Earl and Countess of Snowdon, and in aid of the physically handicapped — and the next day it opens a London season at the Oxford Street Classic, prior to going on release. The movie is an in-concert performance, filmed before an audience of 70,000 at Seattle's King Dome during the band's 1976 world tour.

Lightfoot's six

GORDON LIGHTFOOT — whose London Royal Albert Hall concert and booking details were announced last week — has now added five more dates to his schedule. They are Dublin Stadium (May 13), Belfast Grosvenor Hall (14), Liverpool Empire (15), Glasgow Apollo (16) and Birmingham Odeon (19). Tickets for these provincial gigs are £5, £4 and £3, and they're on sale now at the various box-offices. An album titled 'The Gordon Lightfoot Collection', containing 20 tracks spanning his entire career, is issued by WEA on April 20.

□ **THE CRUISERS**, whose March dates were reported last week, have now added April gigs at London Lee Green Tiger's Head (14 and 21), Barking Volunteer Club (20) and Coventry Red House (24) — with more being finalised. Then, after a week on the Continent, they start a new tour at Leicester De Montfort Hall on May 1 — and other confirmed dates that month are St. Neots Priory Centre (8), Chelmsford Chancellor Hall (15), Ludgershall Market Hall (23), Horncastle Town Hall (29) and Coventry General Wolfe (30). Release of their new Feelgood Records single 'Rockabilly Fever' has been put back to April 3, because of renewed interest in their current single 'Wild Cat Rock'.

TOUR NEWS

JAPAN'S BRITISH GIGS CONFIRMED

JAPAN will play nine major concerts during their May tour of Britain, plans for which were revealed by *NME* last week. They are Nottingham Rock City (May 7), Norwich East Anglia University (8), Manchester Apollo (9), Leeds Tiffany's (10), Edinburgh Odeon (12), Birmingham Odeon (14) and London Hammersmith Odeon (16 and 17) — plus a show on May 13, for which the venue has still to be confirmed.

Just back from their third tour of Japan, the band have slotted in these dates — their first UK tour for two years, albeit a short one — in response to protests about their "no gigs" policy. Ticket prices are £3.50, £3 and £2.50 at Manchester, Edinburgh, Birmingham and Hammersmith; elsewhere, readers are advised to contact the individual venues. Japan are back in the studios this week recording a new single, which Virgin hope to have ready for release in mid-May.

and Whitesnake add four

WHITESNAKE have added four more dates to their UK tour, reported two weeks ago — a second night in both Glasgow and Newcastle, a third show in London and a brand new venue. The extra shows are at Glasgow Apollo (May 21), Newcastle City Hall (25), Leicester Granby Hall (26) and London Hammersmith Odeon (31). For Leicester, all tickets are priced £4.50, and they're available from the box-office either by personal or postal application (if booking by mail, make cheques payable to "Leicester City Council" and enclose s.a.e.). The band's new single, issued by Liberty on Monday next, is 'Don't Break My Heart Again' — taken from their album 'Come 'N' Get It', due two weeks later.

ELPEE, SINGLE, NEW BAND, TOUR

Hensley's solo launch

KEN HENSLEY, who last autumn quit Uriah Heep after ten years, is about to launch his solo career. He has a solo single and album scheduled for release, he's formed a new band called Shotgun, and he goes out on tour next month. Issued by Bronze this week, the LP is titled 'Free Spirit' and includes contributions from guest musicians Kenney Jones, Ian Paice, Denny Ball and Trevor Bolder, among others. A single culled from the album, called 'The System', comes out on March 27.

Since recording the LP, Hensley has formed Shotgun — comprising former Silverhead drummer Pete Thompson, ex-Kinks keyboards man Ian Gibbons, former Marshall Fury guitarist Derek Marshall and Denny Ball on bass, with Hensley himself on keyboards, guitar and vocals. They're playing a "back to the roots" club tour and, with more dates to be added, those confirmed so far are:

Edinburgh Nite Club (April 2), Sunderland Mayfair (3), Liverpool Warehouse (4), Leeds Tiffany's (5), Cleethorpes Winter Gardens (7), Hardstoft Shoulder Of Mutton (8), Workington Down Under (10), Retford Porterhouse (11), Bristol Granary (13), London Woolwich Tramshed (16) and London Marquee (18 and 19).

ASH IN UK BASH

WISHBONE ASH play 17 British concerts in late spring, as the first leg of a six-month world tour also taking in Europe, America and Japan. They visit Taunton Odeon (May 18), Bristol Colston Hall (19), Lancaster University (21), Hull City Hall (22), Birmingham Odeon (23), Leicester De Montfort Hall (24), Liverpool Empire (26), Newcastle City Hall (27), Edinburgh Odeon (28), Glasgow Appllo (29), Sheffield City Hall (30), Portsmouth Guildhall (June 1), London Hammersmith Odeon (2), London Rainbow (3), Guildford Civic Hall (4), Brighton Dome (5) and Oxford New Theatre (6).

Tickets are on sale now priced £3 (Lancaster); £3.50 (Leicester and Guildford); £4, £3.50 and £3 (the two London dates); and from £3.50 to £2.50 (all other venues). A support act has still to be named. As a foretaste of the tour, MCA release a new Ash single on March 27, coupling 'Underground' and 'My Mind Is Made Up'.

Transferences

MANHATTAN TRANSFER have made a few changes in their UK tour schedule, listed last week. There are revised dates for three of the venues involved — Edinburgh Playhouse is now on May 19 instead of 20, Liverpool Empire on 20 instead of 27, and Blackburn King George's Hall moves back from May 24 to 27. And an additional show has now been slotted in — it's at Halifax Civic Theatre on May 24.

THE 'ESCAPE ARTIST' IS OUT

'Escape Artist' is the new album from Garland Jeffreys. Featuring the single '96 Tears'. **Free 4 track EP with first 10,000 albums.**

GARLAND JEFFREYS

With musicians from The E Street Band/The Rumour/Linton Kwesi Johnson/ Big Youth and many more.

Epic Garland Jeffreys 'Escape Artist' EPC 84808 40-84808

●● STEAMING ROCK 'N' ROLL R'N'B ROCKABILLY NITE TO REMEMBER ●●
STRAIGHT MUSIC PRESENTS
STRAY CATS
The Pirates
EXTRA SHOW
the barracudas
LYCEUM
STRAND, WC2
WEDNESDAY 25th MARCH at 7·30
TICKETS £3·00 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245, OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

STRAIGHT MUSIC PRESENTS
motörhead
WITH GUESTS
TRUST
THE LIGHTNING RAIDERS TANK
QUEEN'S HALL
SOVEREIGN ST., LEEDS
SATURDAY 28th MARCH at 6·30
TICKETS £4·50 (INC. VAT) ADVANCE QUEEN'S HALL BOX OFFICE, 9·00 a.m. - 6·00 p.m., MON-SAT, TEL: 0532 31961/2. OR £4·50 ON NIGHT.
TICKET OUTLETS
NEWCASTLE: VIRGIN RECORDS
HULL: GOUGH & DAVY
YORK: SOUND EFFECT
LEEDS: VIRGIN RECORDS
LEEDS: BARKERS
BRADFORD: H.M.V. RECORDS
BLACKBURN: AMES RECORDS
LIVERPOOL: PENNY LANE RECORDS
LIVERPOOL: PROBE RECORDS
CHESTER: PENNY LANE RECORDS
MANCHESTER: PICCADILLY RECORDS
SHEFFIELD: IMPULSE RECORDS
DERBY: R. E. CORDS
NOTTINGHAM: SELECTA DISC
STAFFORD: LOTUS RECORDS
HANLEY: MIKE LLOYD RECORDS
NEWCASTLE-U-LYME: MIKE LLOYD RECORDS
TUNSTALL: MIKE LLOYD RECORDS
BIRMINGHAM: CYCLOPS SOUNDS
WOLVERHAMPTON: SUNDOWN RECORDS
COVENTRY: VIRGIN RECORDS
LEICESTER: REVOLVER RECORDS
LONDON: LONDON THEATRE BOOKINGS
TICKETS £4·50 (INC. VAT) AVAILABLE BY POST FROM STRAIGHT MUSIC LTD., 1 MUNRO TERR., LONDON SW10 0DL. PLEASE ENCLOSE S.A.E. FOR FAST RETURN. POSTAL ORDERS ONLY

STRAIGHT MUSIC PRESENTS
BOW WOW WOW
WITH
EUPHONIC EMPIRE BAND
ANNABELLA
LIEUTENANT LUSH
Jimmy the Hoover
Plus Other Surprises
LOCARNO
NEW BRISTOL CENTRE, FROGMORE ST., BRISTOL
SUNDAY 22nd MARCH at 8·00
TICKETS £3·00 (INC. VAT) ADVANCE LOCARNO BOX OFFICE, TEL: BRISTOL 276193, OR BRISTOL: VIRGIN RECORDS, RIVAL RECORDS, REVOLVER RECORDS, BATH: RECORDS UNLIMITED, OR £3·00 (INC. VAT) ON NIGHT.
TOP RANK SUITE BRIGHTON
WEST ST., BRIGHTON
MONDAY 23rd MARCH at 8·00
TICKETS £3·00 (INC. VAT) ADVANCE TOP RANK SUITE BOX OFFICE, TEL: BRIGHTON 25895 OR BRIGHTON: VIRGIN RECORDS, POLYSOUNDS, ATTRIX RECORDS. CRAWLEY: CLOAKS. OR £3·00 AT DOOR ON NIGHT
LYCEUM
STRAND, WC2
SUNDAY 12th APRIL at 7·30
TICKETS £3·00 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245, OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

RECORD NEWS

Unissued Bolan tracks now out

A THREE-TRACK single by the late **Marc Bolan**, titled 'Return Of The Electric Warrior', is released by his Fan Club on their own Ram Records label (distributed by Stage One and available in most good shops) priced £1.10. Two of the tracks, 'Sing Me A Song' and 'Endless Sleep', are from his *Marc* Granada-TV series — and the third 'The Lilac Hand Of Menthol Dan' is an early recording dating back to 1967. None of these has been issued previously, and the Fan Club say they have more material for future releases. Although on sale to the general public, the special picture disc version is available to Fan Club members only.

● **Eyeless In Gaza**, currently on tour in the '2002 Review' package, have their new single 'Invisibility' issued by Cherry Red this weekend — it contains three tracks not included on their current album 'Photographs As Memories'.

● Following last week's news that **Carl Green & The Scene** (winners of the recent Battle Of The Bands Final) have their debut single 'Wam!' issued by RCA this weekend, the same label is issuing singles by two of the runners-up in the contest — 'Seconds' by **Xena Zerox** (out March 27) and 'I Guilty Mind' by **Arrowmatic Tors** (April 3).

● Carve Up Records is the rock subsidiary of R&B label Red Lightnin, and its first singles out this week are 'Satisfying Feeling' by **Split Rivitt** (whose album will follow in May) and 'Dambusters' by **The Propellers**. South London heavy rock band **The Wasters** have also signed to the label, and are busy recording their debut single.

● A new **Aswad** album called "Showcase' is issued on the Grove Muzic label (through Island) on April 6. It contains six tracks dating back to the band's inception in 1976, but all re-mixed this year. The LP is preceded by the release of a 12-inch single next week, 'Babylon'/'Behold'.

● An edited version of one of the tracks on the **Caravan** LP 'The Album', titled 'Keepin' Up De Fences', is out this week on Kingdom Records. The band will be playing another series of UK concerts in May, before leaving for the States.

● **The Cosmic Cowboys** have their debut single 'One Night Stand' issued this weekend by Gem. It's described as "a timeless political song about unions and the government", and the sleeve features a picture of Maggie Thatcher and Michael Foot hugging each other!

● **The new Tenpole Tudor** single, released by Stiff tomorrow (Friday), rejoices in the title of 'The Swords Of A Thousand Men'. The group's long-awaited album is due soon, though an exact date hasn't yet been set.

● Manchester band **The Freshies** have a new MCA single issued on March 27, 'Wrap Up The Rockets'/'Gonna Get Better'. A 12-inch version will be available from April 3, inlcuding an extra track 'Tell Her I'm Ill'.

● WEA have signed the renowned singing cowboy **Hank Wangford** —whose backing band includes such luminaries as B.J. Cole, Andy Roberts and Melanie Harrold — and are taking up his debut single 'Cowboys Stay On Longer' with immediate effect.

● **The Searchers'** new single 'Another Night' is issued by WEA this weekend, followed by their album 'Play For Today' on April 10, and they'll be touring extensively to promote both releases.

● The recently released **Lene Lovich** single 'New Toy' is being made available by Stiff in 12-inch form this weekend, featuring an extended version of the song. Price £1.70.

● **Wild Horses** have a new single issued by EMI on April 6, with the first 15,000 in a gatefold sleeve and featuring a two-track double-A side, I'll Give You Love' and 'The Kid' — while the B-side features two tracks recorded live in Japan, 'Saturday Night' and 'Rocky Mountain Way'. The band's new ten-track album 'Stand Your Ground' is due out in early May, and later that month they open a British tour.

● Virgin release a double-LP pack this weekend, featuring two long-deleted **Robert Wyatt** albums —'Rock Bottom' (originally issued in 1974) and 'Ruth Is Stranger Than Richard' (1975).

● **The Shakin' Pyramids,** one of the bands spearheading the Glasgow-based Cuba Libre label, have their debut album 'Skin 'Em Up' issued on March 27 through Virgin.

● A new **Judie Tzuke** album titled 'I Am The Phoenix' will be issued by Rocket in April and, although she's only just finished a major UK tour, she's planning further concerts to coincide with the LP's release.

● **The 4"Be2"s,** who headlined at London Rainbow on Tuesday, also have a 12-inch single out this week. It's on the Lydon-McDonald label, and the tracks are 'All Of The Lads', 'Jimmy Jones' and 'Bitch'.

● **Ronnie Spector's** new single 'Here Today, Gone Tomorrow', issued by Red Shadow this weekend, is taken from her recently released solo album 'Siren'. At the same time, the label also issues the debut LP by **Real To Real,** titled 'Tightrope Walkers'.

PARAGONS RE-FORM

THE PARAGONS, the Jamaican rock-steady group who were consistent hitmakers a decade or so ago, have re-formed. One of their songs 'The Tide Is High' was a massive hit for Blondie, and it was probably this which instigated their reunion. Comprising John Holt, Tyrone Evans and Howard Barrett, they have their comeback album 'Together Again' issued by Island next month — and among session musicians on the set are Sly Dunbar (drums) and Robbie Shakespeare (bass).

● The new **Grateful Dead** double album 'Reckoning' is now scheduled for release by Arista on March 27 — which is immediately after their British visit, though Arista say it's impossible for them to issue it any sooner. The set includes various numbers from previous Dead albums, and it was recorded live last autumn at San Francisco Warfield Theatre and New York Radio City Music Hall.

● Following his single 'Saint Saens' which came out last week, **B.A. Robertson** has his new album 'Bully For You' issued by WEA on March 27.

Spandau oddity, Fingers novelty

TWO BIG-NAMES Chrysalis bands have new singles out this week — with unusual formats in both cases. The latest Stiff Little Fingers single 'Just Fade Away' plays at 33rpm, even though it's a seven-inch — and that's in order to accommodate a bonus live track on the B-side. The official coupling is the title track from their upcoming album 'Go For It', and the extra live number is a version of The Specials' 'Doesn't Make It Alright'. The company says it was the only way to achieve the necessary running time, without switching to the more costly 12-inch format.

Second oddity is the new Spandau Ballet single, issued in both 7" and 12", with different versions of both songs on each single. The seven-incher has 'Muscle Bound' on the A-side (a different version from the one on the LP), coupled with 'Glow'. The 12-inch has an eight-minute of 'Glow' as the A-side, with a third version of 'Muscle Bound' as the flip.

It's the UK SUBS (not to be confused with Harper's Bizarre), and their appearance on this page marks the advent on April 3 of their new Gem Records single 'Keep On Running (Till You Burn)'/'Perfect Girl' — pressed on blue vinyl and not taken from their current LP 'Diminshed Responsibility'. They're currently touring Europe, and will be playing the British circuit again in the summer. The band's revised line-up is, from left to right, Nick Garratt (guitar), Steve Roberts (drums), Alvin Gibbs (bass) and Charlie Harper (vocals).

TOURS EXTRA

☐ **THE PHOTOS** have added five more dates to their current UK tour, including another major London show — it's at the Lyceum Ballroom on Sunday, April 5. The other extra gigs are at Coventry Tiffany's (April 2), Nottingham Rock City (3), St. Albans City Hall (4) and Bath Pavilion (6).

☐ **THE 2002 REVIEW,** headlined by Classix Nouveaux, has had a last-minute change of venue for the gig this Sunday (22) — it switches from Oxford New Theatre to Norwich St. Andrew's Hall. And there's an extra date for the package at Guildford Civic Hall on April 9.

☐ **WASTED YOUTH** are to be the support act on Toyah's previously reported UK concert tour in May and June. And they'll have their new single 'Rebecca's Room' issued to coincide with the outing.

☐ **THE CUBAN HEELS** and **The Shakin' Pyramids** continue to boost the Cuba Libre label (now tied up with Virgin) with further London gigs at Islington Hope & Anchor (March 23) and the Marquee (24). The Pyramids are shortly going out on a highly unusual promotional tour, performing in record stores, school yards and bus queues — details to follow!

☐ **NAKED LUNCH** and **DEPECHE MODE** are among bands taking part in a Some Bizzare evening at London Strand Lyceum on Sunday, March 29 (admission £3). And it really is rather bizarre because, with no less than ten acts appearing, there's a 3.30 pm start. Also on the bill are B Movie, Illustration, Blancmange, Blah Blah Blah, The Fast Set, The Loved One, Jell and Soft Cell. Promoters are Straight Music.

☐ **OSIBISA** make a rare London concert appearance on Friday, April 10, when they headline a benefit show at the Rainbow Theatre. It's in aid of the East African Karamoja famine victims, and it's understood that several other big-name artists have expressed a desire to be involved in the project.

☐ **ZOUNDS, The Astronauts** and **The Entire Cosmos** are going out on a package tour which they call 'The 1955 Revue'. First confirmed dates are at London Brixton Archway Club (this Saturday), Birmingham First Aid (April 3), Manchester Polytechnic (4), London Hammersmith Clarendon (6), Bristol Trinity Hall (10), Hereford Market Tavern (11) and Doncaster Bentley Pavilion (18). More are being lined up, including some No Nukes gigs in Scotland.

☐ **THE SPECIALS** will be playing a concert in Leamington next month for the local Anti-Racist and Anti-Fascist committee, though exact details of where and when are only being advertised locally. They say that if it goes well, it could well lead to their further involvement in the dual campaign.

☐ **THE REAL THING** are back on the road, with dates at Cleethorpes Peppers (March 26), Peterborough La Scala (28), Southend Talk Of The South (31), London Lewisham Concert Hall (April 4), Leeds Fox's (10), Cromer West Runton Pavilion (11), Salford Willows (12) and Chesterfield Aquarius (13).

☐ **SORE THROAT** have a string of London gigs, including a Monday night residency at The Stapleton, Crouch Hill. Other dates are West Norwood Thurlow Arms (this Saturday), Battersea Arts Centre (March 29), Hammersmith Clarendon Hotel (April 4) and Putney Half Moon (10). More are being set.

☐ **ORANGE JUICE** make a series of "select and relevant appearances" during the next couple of weeks, taking in Leeds Warehouse (tonight, Thursday), Retford Porterhouse (Friday), Middlesbrough Rock Garden (Saturday), Nottingham Boat Club (March 31), Manchester Rafters (April 1), Sheffield Limit Club (2) and Liverpool Brady's (3).

☐ **MISTRESS** have been forced to cancel the many dates they had lined up over the next two months, because their drummer has injured his back after (according to their spokesman) "falling downstairs in a drunken stupor" — though they hope to re-schedule these gigs later. Meanwhile, their three-track tape is on sale at £1.50 (including p&p) from Mistress Management, 72 Burnt Ash Hill, Lee, London SE 12.

Next week in NME
HUMAN SEXUAL RESPONSE
The Group With More Singers Than A Sewing Machine Convention

BLURT

IN BERLIN
Album out now on Armageddon Records Cat.No. ARM 6
Available from Stage One Records, 2 Kings Road, Haslemere, Surrey (0428) 53953

DIF JUZ

DATA CONTROL — LIVE ADS (01-261 6153)

marquee

90 Wardour St., W.1 — 01-437 6603

OPEN EVERY NIGHT FROM 7.00 pm to 11.00 pm
REDUCED ADMISSION FOR STUDENTS AND MEMBERS

Thur 19th & Fri 20th March (Adm £2.50)
WILKO JOHNSON
Plus Guests + Jerry Floyd

Sat 21st March (Adm £2.00)
SUPERCHARGE
Plus Support + Jerry Floyd

Sun 22nd March (Adm £1.50)
DOLLY MIXTURE
Plus The Temper + Jerry Floyd

Mon 23rd March (Adm £1.25)
THE FRESHIES
Plus Support + Jerry Floyd

Tue 24th March (Adm £2.00)
Cuba Libra Night with
CUBAN HEELS THE SHAKING PYRAMIDS
+ DJ Jerry Floyd

Wed 25th March (Adm £.150)
LIONHEART
Plus Guests + Jerry Floyd

Thur 26th, Fri 27th + Sat 28th March
Q TIPS
Plus Friends + Jerry Floyd
Advance tickets to members £2.50
Non-members £3.00

HAMBURGERS AND OTHER HOT AND COLD SNACKS AVAILABLE.

DINGWALLS
RHYTHM 'N' BOOZE
CAMDEN LOCK, CHALK FARM RD, LONDON NW1 01 267 4967

THURS 19/NEW YORK ROCKABILLY
BUZZ & THE FLYERS
FRIDAY 20
BELLE STARS
SATURDAY 21
SOX
TUES 24/FROM NEW YORK
BUSH TETRAS AND THE BONGOS

WED 25/FROM JAMAICA
REGGAE NIGHT
THE CHANTELLS
THURSDAY 26
MICHEAL DES BARRES
&
THE CHEQUERED PAST
featuring NIGEL HARRISON & CLEM BURKE OF BLONDIE
LIVE MUSIC.BAR. DISCO.RESTAURANT.

THE PORTERHOUSE
20 CAROLGATE, RETFORD, NOTTS
Tel: 0777 704981 — Open 8pm–2am

Friday 20th March Adv £2
ORANGE JUICE
Friday 27th March
SOFT CELL
Friday 3rd April Adv £2
Pop Aura Package
FIRE ENGINES RESTRICTED CODE

Saturday 21st March £2
THE VAPORS
Saturday 28th March Adv £2
LIONHEART
Friday 10th April Adv £2
SUPERCHARGE

HOPE & ANCHOR
UPPER STREET ISLINGTON, N.1

Wednesday 18th March £1
THE TEMPER
Thursday 19th March £1
MOTOR BOYS MOTOR
Friday 20th March £1.25
HANK WANGFORD BAND
Saturday 21st March £1
RICKY COOL & THE RAILTOS

Sunday 22nd March £1
MANIPULATOR
Monday 23rd March £1.25
Cuba Libre Presents
THE CUBAN HEELS + SHAKIN' PYRAMIDS
Tuesday 24th March £1
T.V.SMITHS EXPLORERS
Wednesday 25th March £1
THE METEORS

HAMMERSMITH PALAIS
Outlaw presents
THE SELECTER
AU PAIRS
PLUS SUPPORT
TUESDAY 24th MARCH 8pm
ALL TICKETS £3·00
FROM BOX OFFICE, PREMIER BOX OFFICE, LONDON THEATRE BOOKINGS, & USUAL AGENTS.
(SUBJECT TO BOOKING FEES)

Some Bizarre BANDS are DJ
STRAIGHT MUSIC PRESENTS
DEPECHE MODE — B MOVIE
SOFT CELL — NAKED LUNCH
THE FAST SET — BLANCMANGE
BLAH BLAH BLAH — JELL
THE LOVED ONE — ILLUSTRATION
PERRY HAINES — STEVO — DAVE ARCHER
DISKO BIZARRE
LYCEUM STRAND, WC2
SUNDAY 29th MARCH — 3·30 start 11·30 finish
TICKETS £3·00 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715.
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245,
OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

THE BRIDGE HOUSE
23 BARKING ROAD, CANNING TOWN, E16

Thursday 19th March 70p
DOLLY MIXTURES
+ THE STIFFS
Friday 20th March £1.00
TOUR DE FORCE
+ Junco Partners
Saturday 21st March £1.00
☆ **IAN MITCHELL BAND** ☆
+ Terry Vision & The Screens
Sunday 22nd March £1.00
JACKIE LYNTON BAND

Monday 23rd March 70p
Futurist Night
BLAH BLAH BLAH
Tuesday 24th March 80p
HOLDSWORTH & CO
featuring Allan Holdsworth
+ Big Table
Wednesday 25th March £1.50
Filming For TV Special
JOHN COOPER CLARKE
Thursday 26th March 70p
DOLLY MIXTURES
+ Gymslips

THE GREYHOUND
FULHAM PALACE ROAD

Thursday 19th March £1.25
THE LEMONS + Rimshots
Friday 20th March £1.25
MODERN JAZZ + Animal Magnet
Saturday 21st March £1.25
SALT + The Rocky Road Blues Band
Sunday 22nd March £1
DUFFO + Cathermann
Monday 23rd March £1
ANOTHER PRETTY FACE/THE REALISTS
Tuesday 24th March £1.25
RELUCTANT STEREOTYPES
+ Rainbow Remipedes
Wednesday 25th March £1.50
NIGHT DOCTOR + Tranzista

Venue
160 Victoria St., SW1
(Opp Victoria Tube Station)
01-834 9441/2/3
Food, Drink, Live Bands, Dancing 7pm-3am
OVER 18's ONLY

Thursday 19th March £2.00
COLIN NEWMAN + DEPARTMENT 'S'
Late Night £2.00
CELEBRITY DISCO
Friday 20th March £3.00
HI-TENSION
Saturday 21st March £3.00
THE BLUESBLASTERS
Featuring Dick Heckstall-Smith and Victor Brox
Monday 23rd March £3.50
DAVE CASH'S GOOD TIME MUSIC NIGHT featuring THE GREASE BAND + THE TONY KELLY BAND
Tuesday 24th March £2.50
NEW MUSIK + Snips
Wednesday 25th March £3.00
THE ORIGINAL MIRRORS
Thursday 26th March £4.00
AMERICAN FOLK/BLUES FESTIVAL
COMING SOON
Friday 25th March £3.00
THE VAPORS
Saturday 28th March £3.50
HOT GOSSIP
Tuesday 31st March £2.00
BASEMENT '5'
Wednesday 1st April £2.50
RICO
Friday 10th April £4.00
RICK NELSON & THE STONE CANYON BAND

Tickets available for all London Concerts of the following
MARCH 20, 21, 23 & 24 GRATEFUL DEAD (are coming)

MARCH
20 9 Below Zero
20 The Albion Band
20/21 The Grateful Dead
20/21 Tom Waits
22 The Barron Knights
24 Selecter
25 Stray Cats
26 Planxty
28 Rose Royce
29 A Bizarre Evening
29 Chas & Dave
30 Stylistics
30 Gang Of Four
30/31 Manfred Mann's Earth-band

APRIL
2 Camel
9-12 Neil Sedaka
10 Osibisa
11 Steeleye Span
11 Classix Nouveaux
12 Bow Wow Wow
14-19 Ella Fitzgerald
17 Dexy's Midnight Runners
17-20 Country Music Festival
19/20 Fats Domino
21 The Spizzles
24/25 Freddie Starr
26 Gary Numan
28, 29 Glen Campbell

MAY
1 Cliff Richard
2 Mike Harding
5 Girlschool
6-9 Leo Sayer
9 Echo & The Bunnymen
9 Larry Norman
10 Stiff Little Fingers
15, 17 Manhattan Transfer
16/17 Japan
18 Barclay James Harvest
18 Gordon Lightfoot
21, 22 Paul Anka
24, 25 John Martyn
29, 30 Whitesnake

JUNE
2 Wishbone Ash
6 Toyah
11/12 Sky

TELEPHONE CREDIT CARD BOOKINGS
LONDON THEATRE BOOKINGS
96 SHAFTESBURY AVENUE, W1 :: Phone 439 3371

JACKSONS
JACKSON LANE COMMUNITY CENTRE
ARCHWAY ROAD, LONDON N6
TEL. 340 5226
Saturday 21st March, 7.30 pm
BOP TILL YOU DROP
JOHNNY MARS
MIGHTY MARS
+
STATISTICS
Members £1.50. Others £2
Tickets on night from Jacksons or in advance from "The Little Shop," 251 Archway Rd. N6

101 CLUB
(8-11 pm)
101 St John's Hill. Tel: 01-223 8309

Wednesday 18th March
IVORY COASTERS
+ Bumble & The Beez (ex Steel Pulse)
Thursday 19th March
RYE + THE QUARTER BOYS
+ The Thinks
Friday 20th March
C SHARPS + Steve Hookers Shakers
Saturday 21st March
NAUGHTY CULTURE + Rank Amateurs
Sunday 22nd March
720 + Boy Talk
Monday 23rd March
CRYING SHAMES + The Energetics
Tuesday 24th March
THE IMPORTS + The Ballpoints
Wednesday 25th March
RELUCTANT STEREOTYPES
+ Modern Aires

Please phone before setting out! check, but avoiding major disasters, here is:-

WHAT'S ON AT THE ROCKGARDEN

NASHVILLE TEENS
THURS. MARCH 19. + SUPPORT.

T-SET
FRI. 20. Never appear in daylight and regale their equally dark and gothic audience with "black comedy. + METRO GLIDER

RELUCTANT STEREOTYPES
SAT. 21ST. Given to dressing up in silly suits but sartorial quibbles aside a gifted and enjoyable outfit. In a jazz/bluebeat vain.

SUN. WILLIE & THE STOOLS + NEWTOWN NEUROTICS + H.G. & 100 YEARS.

SECTION 25
MON. 23. More interested in sound than entertainement. But surprisingly effective, if not disturbing

MALICIOUS DAMAGE RECORDS NITE.
TUE 24. SKI PATROL + PARTING SHOTS

T.V. SMITH'S EXPLORERS
WED 25. "A stonning show by a new outfit on a collision course with success." SOUNDS.

DEPARTMENT S
THU. 26. MARCH.
The Doors open 8:45 till late, except Sunday when it's 7:30 till 12.. Real Ale & Cocktails night thru. Our restaurant is open 7 days a week ~ 8:30 AM till 6:00 AM. most days. Phone for details. We are on the corner of King St. & James St. old Covent Garden (100 mt. from tube Station).
PHONE: 240 3961

STAPLETON CHURCH HILL N4
BLACK MARKET
Sat 21st March

THE WAREHOUSE CLUB
19/20 Somers St, Leeds 1 (Phone 468287)

Thursday 19th March
ORANGE JUICE
Tuesday 24th March
TAURUS
Sunday 29th March (lunchtime)
BEST FRIEND
Tuesday 31st March
THE GAS

Sunday 22nd March (lunchtime)
BEST FRIEND
Wednesday 25th March
THE POLECATS
Wednesday 1st April
FIRE ENGINES + RESTRICTED CODE

Late Bar — 9 till 2 am

PORTERHOUSE PROMOTIONS PRESENTS

2002 Review Featuring
CLASSIX NOUVEAUX
SHOCK, NAKED LUNCH
THEATRE OF HATE,
EYELESS IN GAZA
Tuesday 24th March
at Doncaster Rotters
Tel. 0302 27448
Adv Tickets £2.50
Wednesday 25th March
at Manchester Rotters
Tel. 061-236 4934
Adv Tickets £2.50
Monday 30th March
at Liverpool Rotters
Tel. 051-709 0771

Wednesday 8th April
ATHLETICO SPIZZ 80
Presents
SPIZZLES
at Liverpool Rotters
Tel 051-709 0771
Adv Tickets £2.00

Tuesday 28th April
999
at Liverpool Rotters
Tel 051-709 0771
Adv Tickets £2.50

TICKETS BY POST FROM:
PORTERHOUSE PROMOTIONS
20 CAROLGATE, RETFORD, NOTTS
Cheques made payable to:-
PORTERHOUSE PROMOTIONS
Enclose S.A.E.

FOR TIMES AND TICKET OUTLETS SEE LOCAL PRESS
Must be over 18 yrs of age. No dress restrictions, no membership required

DATA CONTROL — LIVE ADS (01-261 6153)

ARAGORN PROMOTIONS OFFER

GARY NUMAN
CONCERT TICKETS
AT £5.00

Plus direct Coach return from:—
BRIGHTON £10.50 INC, BRISTOL £12.50 INC, CARDIFF £13.00 INC, LEEDS £16.00 INC, LEICESTER £12.00 INC, NOTTINGHAM £13.50 INC
SHEFFIELD £13.30 INC, SOUTHAMPTON £10.50 INC

Further details from:—
Aragorn Promotions,
19 Southside, Carleton Road, London N7 0QH

TO ADVERTISE
ON
THE LIVE PAGE

PLEASE RING
01-261 6153

MCP presents

Toyah

Special Guests
WASTED YOUTH

ROYAL COURT THEATRE: LIVERPOOL
FRIDAY 15th MAY 7.30 pm.
Tickets £3.50 £3.00 £2.50 Available from B/O Tel No. 708 7411

APOLLO THEATRE: MANCHESTER
SATURDAY 16th MAY 7.30 pm.
Tickets £3.50 £3.00 £2.50
Available from B/O Tel. No. 273 1112/3 and usual agents

CITY HALL: SHEFFIELD
MONDAY 18th MAY 7.30 pm.
Tickets £3.50 £3.00 £2.50 Available from B/O Tel. No. 735295/6

VICTORIA HALL: HANLEY
TUESDAY 19th MAY 7.30 pm.
Tickets £3.00 Ad £3.50 Door
Available from Mike Lloyd Music at Hanley, Tunstall, Newcastle and Lotus Records Stafford

ODEON THEATRE: BIRMINGHAM
WEDNESDAY 20th MAY 7.30 pm.
Tickets £3.50 £3.00 £2.50 Available from B/O Tel. No. 643 6101/2

DE MONTFORT HALL LEICESTER
FRIDAY 22nd May 7.30 pm
Tickets £3.50 £3.25 £3.00 Available from B/O Tel. 544444

ODEON THEATRE: EDINBURGH
FRIDAY 29th MAY 7.30 pm.
Tickets £3.50 £3.00 £2.50 Available from B/O Tel. No. 667 3805

APOLLO THEATRE: GLASGOW
SATURDAY 30th MAY 7.30 pm.
Tickets £3.50 £3.00 £2.50 Available from B/O Tel. No. 332 9221/2

CITY HALL: NEWCASTLE
MONDAY 1st JUNE 7.30 pm.
Tickets £3.50 £3.00 £2.50 Available from B/O Tel. No. 20007

TOWN HALL: MIDDLESBOROUGH
TUESDAY 2nd JUNE 7.30 pm.
Tickets £3.50 £3.00 £2.50 Available from B/O Tel. No. 242561

COLSTON HALL: BRISTOL
THURSDAY 4th JUNE 7.30 pm.
Tickets £3.50 £3.00 £2.50 Available from B/O Tel. No. 291768

ODEON THEATRE: HAMMERSMITH
SATURDAY 6th JUNE 8.00 pm.
Tickets £3.50 £3.00 £2.50
Available from B/O Tel. No. 748 4081/2, L.T.B. and Premier

STRAIGHT MUSIC PRESENTS

THE PHOTOS
modern english
THE THOMPSON TWINS
the CUBAN HEELS

LYCEUM
STRAND, WC2
SUNDAY 5th APRIL at 6·30

TICKETS £3·50 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245 OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

LIGHTNING presents

CLASSIX NOUVEAUX
NAKED LUNCH
EYELESS IN GAZA
THEATRE OF HATE
SHOCK

MAYFAIR SUITE NEWCASTLE UPON TYNE
Thursday 26th March at 6.30 p.m.
Tickets 2.50 (inc. vat) in advance
Box Office 23109 & Usual Agents

DE MONFORT HALLS LEICESTER
Friday 27th March at 6.30 p.m.
Tickets 2.50 (inc. VAT) in advance
Box Office 0533 544444 & usual Agents

BRIGHTON TOP RANK
Friday 10th April at 7.30 p.m.
Tickets 2.50 (inc. VAT) in advance
Box Office 25895 & usual Agents

REGGAE AT THE 100 CLUB
100 Oxford St., London W1
Thursday 19th March

CREATION
REBEL
NEW WAVE AT THE 100 CLUB
Tuesday 24th March

ALTERED IMAGES

THE BASEMENT BAR
Clarendon Hotel, Hammersmith W6

Thursday 19th March £1
1-2-3 + Taiwan Pins
Friday 20th March £1
AUNTIE PUS
+ Motorboys Motor
Saturday 21st March £1
THE SHOTS
Monday 23rd March £1
SAD AMONG STRANGERS
+ Treatment
Tuesday 24th March £1
THE LAVENDER HILL MOB
+ T.V's

Tickets in advance from Basement Bar only

LASERIUM
Laser Light Concerts-unique in Europe at
The London Planetarium

"Light Years" Wednesdays, Thursdays 6.00 and 7.30 pm includes music by The Beatles and Elton John

"Laserock 2" Fridays, Saturdays 6.00, 7.30 and 9.00 pm includes music by The Police and Genesis

"Starship" Sundays 6.00 and 7.30 pm includes music from Star Wars

New custom built sound system!

TRANZISTA
TUNING IN TOUR '81

March
London — Tramshed: 8.00pm Thur 19th
London — South Bank Poly: Fri 20th
London — Starlight, Hampstead: Sat 21st
London — Greyhound, Fulham: Wed 25th
London — Herne Hill, Half Moon: Fri 27th
Cambridge — IDA Darwin Hospital: Sun 29th (Charity)

April
Manchester — Pips Fri 3rd
London — Wellington: Sun 5th
London — Starlight: Mon 6th
Manchester — Cyprus Tavern: Fri 10th
London — Herne Hill, Half Moon: Sun 12th
Edinburgh — The Cavendish: Mon 13th (all nighter)
Cambridge — Gt Northern: Thur 16th
London — Herne Hill, Half Moon: Fri 17th
Edinburgh — Fountain Inn: Sat 18th
Glenrothes — Rothes Arms Hotel: Thur 23rd
Paisley — Bungalow Bar: Fri 24th
Edinburgh — Fountain Inn: Sat 25th
London — Clarendon Bar: Mon 27th

CHECK FURTHER PRESS FOR ADDED DATES — ENQ (0223) 47802

HAMMERSMITH PALAIS
Derek Block presents

GANG OF FOUR
PERE UBU
PLUS BUSH TETRAS

MONDAY 30th MARCH 7·30pm
ALL TICKETS £3·00
AVAILABLE IN ADVANCE FROM PALAIS 01 748-2812, LONDON THEATRE BOOKINGS, PREMIER BOX OFFICE, HONKY TONK RECORDS & USUAL AGENTS

---

allmusic at
WAVENDON presents
THE HEARTBEATS
FRIDAY 3 APRIL 8pm

THE STABLES, WAVENDON, MILTON KEYNES
£2.00 tickets in advance (0908) 583928
Bar and Refreshments

BRIGHTON ROCK PRESENTS

NEW ORDER
+ Support
Sunday 22nd March 7.30pm

JENKINSONS, KINGSWEST, SEAFRONT, BRIGHTON.
TICKETS FROM JENKINSONS, VIRGIN RECORDS, FINE RECORDS (WORTHING), & ATTRIX RECORDS.

Thursday 19th £1.25
MICKEY JUPP & JOHN SPENCER
Monday 23rd 75p
HOT RUMOUR
Tuesday 24th £1.25
MICKEY JUPP & JOHN SPENCER
Wednesday 25th £1.25
JAZZ SLUTS

GENO WASHINGTON & HIS BAND
£1.25

GREEN MAN

Rainbow THEATRE
OUTLAW PRESENTS A BENEFIT CONCERT FOR THE KARAMOJA FAMINE VICTIMS WITH

OSIBISA
WEAPON OF PEACE
AND VARIOUS OTHER VERY SPECIAL GUESTS
FRIDAY 10th APRIL 8pm
Tickets £4.00, £3.50, £3.00.
FROM BOX OFFICE, PREMIER BOX OFFICE, LONDON THEATRE BOOKINGS, & USUAL AGENTS. (SUBJECT TO BOOKING FEES)

Peter Brightman and Henry Sellers present in concert

TOM WAITS
at the APOLLO VICTORIA THEATRE
17 Wilton Road Victoria SW1 Box office tel: 01-828 6491
on FRIDAY 20th MARCH
and SATURDAY 21st MARCH
Performance at 8.00pm.
Tickets: £3, £4 and £5

EXTRA SHOW SUNDAY 22 MARCH APOLLO VICTORIA

MEAD GOULD PROMOTIONS
On the 14th April offers you the chance to see
LIVE IN CONCERT

BRUCE SPRINGSTEEN
in Frankfurt, West Germany
THE PRICE OF £65 INCLUDES

- ☆ A Ticket for the Concert
- ☆ A First Class Hotel with Breakfast
- ☆ A Return Luxury Coach trip to Frankfurt
- ☆ A Return Ferry trip from Dover to Ostend
- ☆ A Night out in Frankfurt.

A Valid Passport is required, Send Cheques or PO's (with an SAE) Made payable to
MEAD GOULD PROMOTIONS
18 Valkyrie Road, Westcliffe on sea, Essex.

BOOKING FORM
Please pring clearly in block capitals
Name .....
Adress .....
.....
No of tickets reqd .....
Please make cheques/PO's (send no cash) payable to:—
MEAD GOULD PROMOTIONS
Tel. 0702 338651

AN ADVERT
ON THIS PAGE
WILL BE SEEN BY
OVER HALF-A-MILLION
MORE PEOPLE
THAN OUR
NEAREST SELLING RIVAL

DANCE THE NIGHT AWAY WITH

THE RIMSHOTS
AT THE
FULHAM GREYHOUND
MARCH 19th

HALF MOON, HERNE HILL
March 20th

KAN—KAN
NIGHTLIGHT CLUB
Corner of Tavistock + Wellington St, Covent Garden

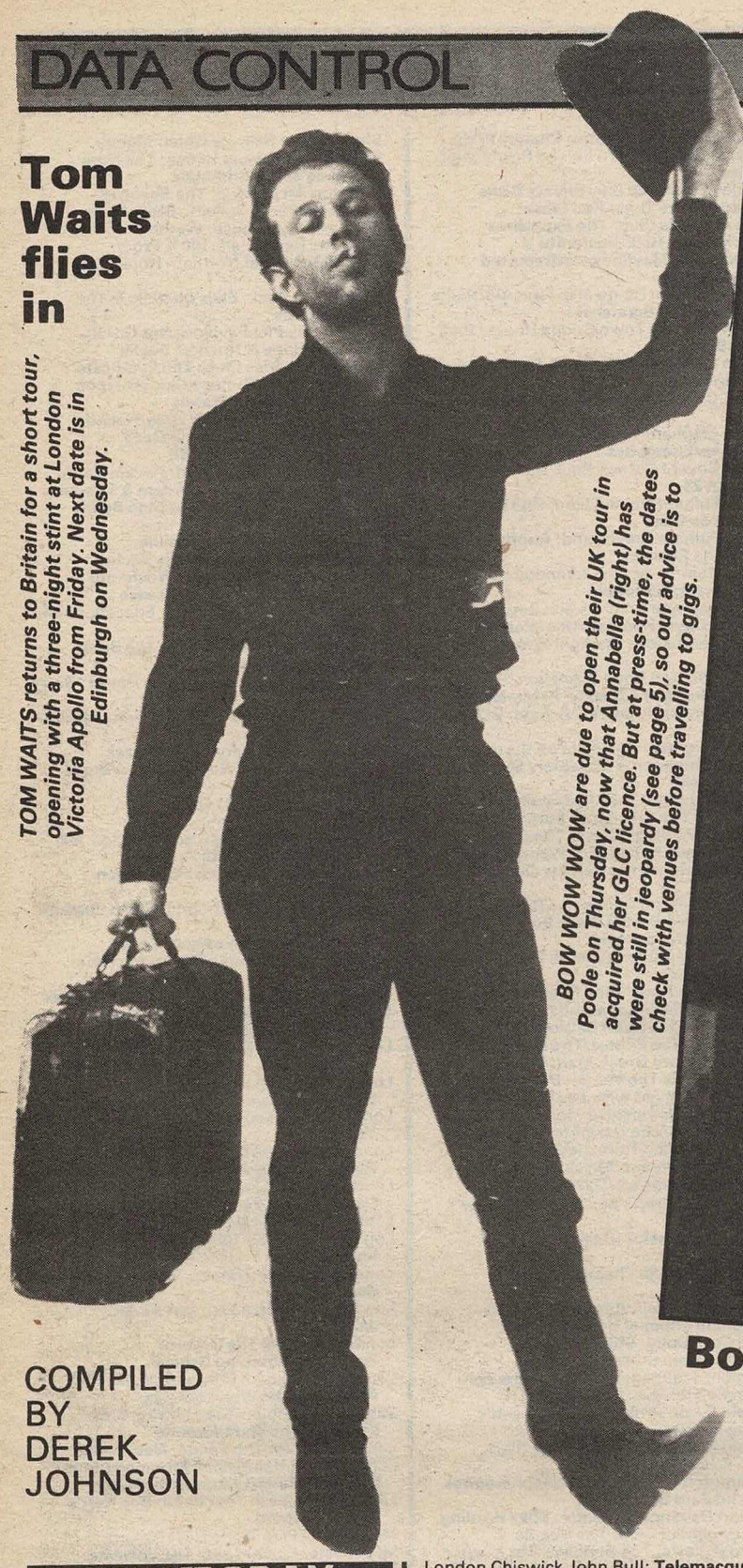
WED MARCH 25th

Tickets £2.00
9 pm — till late

DATA CONTROL

NATIONWIDE GIG GUIDE 1

Tom Waits flies in



TOM WAITS returns to Britain for a short tour, opening with a three-night stint at London Victoria Apollo from Friday. Next date is in Edinburgh on Wednesday.

BOW WOW WOW are due to open their UK tour in Poole on Thursday, now that Annabella (right) has acquired her GLC licence. But at press-time, the dates were still in jeopardy (see page 5), so our advice is to check with venues before travelling to gigs.

Bow Wow Wow unleashed at last

COMPILED BY DEREK JOHNSON

THURSDAY

Bath Technical College: **Denizens**
Bicester Kings Head: **Burn**
Birmingham Cedar Club: **Hot Pencils/Airphix**
Birmingham Fighting Cocks: **Osprey**
Birmingham Mercat Cross: **Sky Diver**
Birmingham Railway Hotel: **Overdrive**
Bournemouth Moat House: **The Latecomers/The Press**
Bradford Tiffany's: **The Cockney Rejects**
Brighton Art College Basement: **Midnight & The Lemon Boys**
Brighton The Concorde: **The New Objeks/Men In The Garden/The Neurotics**
Cardiff Moorlands Hotel: **John Kirkpatrick & Sue Harris**
Cardiff South Glamorgan Institute: **Treatment/Psycho Hamster**
Cardiff University College Hospital: **European Theatre Of War**
Chippenham Goldiggers: **Hot Gossip (for three days)**
Coventry Dog & Trumpet: **Victorian Parents**
Coventry General Wolfe: **Channel A/Human Cabbages/Idle Eyes**
Coventry Warwick University: **Geno Washington/Rico**
Dundee The Kettledrum: **The Megazones**
Dunstable Queensway Hall: **The Stray Cats**
Eastcote Bottom Club: **The Inversions**
Eton Christopher Hotel: **Chinatown**
Glasgow Apollo Centre: **Status Quo**
Glasgow City Hall: **Moe Bandy Country Show**
Grimsby Pestle & Mortar: **Whipps**
Harlow Technical College: **The Photos/Jools Holland & The Millionaires**
Hemel Hempstead Pavilion: **Elvis Costello & The Attractions**
High Wycombe Nags Head: **The Spectres**
Hull University: **The Look**
Kidderminster Boar's Head: **Shader**
Lancaster Greaves Hotel: **Twisted Nervez**
Leeds Fan Club: **Altered Images**
Leeds Haddon Hall: **The Amoebas**
Leeds Warehouse: **Orange Juice**
Leeds Wigs Wine Bar: **Spyder Blues Band**
Lincoln Drill Hall: **The Revillos**
Liverpool Brady's: **Ali Thomson Band/Games**
Liverpool Kirklands: **Dead On Arrival**
Liverpool Scamps: **Madame**
Liverpool The Mayflower: **The Rivals**
Liverpool Warehouse: **Black Slate**
London Acton Kings Head: **The Klones/The Harlequins**
London Camden Dingwalls: **Buzz & The Flyers**
London Camden Dublin Castle: **Limehouse**
London Canning Town Bridge House: **Dolly Mixture/The Stiffs**
London Chelsea All My Eye & Betty Martin: **Sarah & Jeremy Westward**
London Chelsea Kennedys: **Gillie McPherson**
London Chiswick John Bull: **Telemacque**
London Clapham 101 Club: **Rye & The Quarterboys/The Thinks**
London Covent Garden Rock Garden: **The Nashville Teens**
London Enfield Middlesex Polytechnic: **Sore Throat**
London Friern Barnet Orange Tree: **Lower Levels**
London Fulham Golden Lion: **Park Avenue**
London Fulham Greyhound: **The Lemons/Rimshots**
London Greenwich Lord Napier: **The Don't Know**
London Hampstead Giovanni's Club: **Spartacus**
London Hampstead Starlight Room: **The Belle Stars/Sacre Bleu**
London Hayes Brook House: **The Attendants**
London Herne Hill Half Moon: **OK Jive/A Bigger Splash**
London Islington Hope & Anchor: **Big Table/Motor Boys Motor**
London Kensington De Villiers Bar: **Gold Dust Twins**
London Kentish Town Bull & Gate: **7 Year Itch**
London Marquee Club: **Wilko Johnson's Solid Senders**
London N.4 Stapleton: **Harfoot Brothers**
London N.W.2 Hogs Grunt: **Roberto Campoverdi's Cayenne**
London Oxford St. 100 Club: **Creation Rebel**
London Putney Star & Garter: **Juice On The Loose**
London Putney White Lion: **Inch By Inch**
London Richmond Snoopies: **The Papers**
London Soho Pizza Express: **Herbie Hall/Clive Wilson Quintet**
London Southall Hamborough Tavern: **The Gas**
London Southall The Cavern: **The Gas/The Creamies**
London Southgate Royalty Ballroom: **Mac Curtis**
London Stockwell Old Queen's Head: **Strangers In The Night**
London Stoke Newington Pegasus: **Hank Wangford**
London Stratford Green Man: **Mickey Jupp Band/John Spencer**
London Victoria The Venue: **Colin Newman Band/Department S**
London Walthamstow The Towers: **The Razzy Dazzy Spasm Band**
London Waterloo Royal Victoria: **Freddy's Feetwarmers**
London West Hampstead Moonlight Club: **Margo Random & The Space Virgins/Amy**
London West Norwood Thurlow Arms: **Fruit Eating Bears/The Introze**
London Willesden Spotted Dog: **The Mistrons/Ashling**
London Woolwich Tramshed: **The Reluctant Stereotypes/The Pick-Ups/Tranzista**
London W.14 The Kensington: **Den Hegarty & The Random Band**
Manchester Apollo Theatre: **Rose Royce**
Manchester Band On The Wall: **Sphere**
Manchester Polytechnic: **The Selecter**
Manchester UMIST: **New Musik/Snips**
Manchester (Walkden) Bulls Head: **Rockin Horse**
Morecambe Marineland: **Pure Product**
Mossley Buckton Castle: **The Zorkie Twins**
Newcastle Mayfair Ballroom: **Gang Of Four/Pere Ubu/Delta 5**
Nottingham Hearty Good Fellow: **Colin Staples Breadline/Ray Gunn & The Lasers**
Nottingham Imperial Hotel: **Gaffa**
Nottingham Rock City: **Splodge**
Oldham Queen Elizabeth Hall: **Mike Harding**
Oxford Corn Dolly: **Twelfth Night**
Paisley Bungalow Bar: **Restricted Code**
Perth (Balbeggie) Grange Hotel: **Wide Open**
Poole Arts Centre: **Bow Wow Wow**
Port Talbot Troubadour: **Any Trouble**
Preston Warehouse: **Bee Vamp**
Rayleigh Crocs: **The Cruisers**
Reading Target Club: **Zitz**
Sheffield University: **The Teardrop Explodes**
Stockport Smugglers Nightspot: **Zanathus**
Uxbridge Brunel University: **Twelfth Night**
York Black Swan: **John Kirkpatrick & Sue Harris**

FRIDAY

Aberdeen University: **Gang Of Four/pere Ubu/Delta 5**
Aberystwyth The Angel: **John Kirkpatrick & Sue Harris**
Aberystwyth University: **The Revillos**
Ashton-in-Makersfield Brynorth Club: **The Nashville Teens**
Bath College: **Weapon Of Peace**
Birmingham Bareel Organ: **Willy & The Poorboys**
Bicester Red Lion: **El Seven/Shrinking Men/Johnny & The Moondogs**
Birmingham Mercat Cross: **Situation Critical**
Birmingham Polytechnic: **The Photos**
Birmingham Railway Hotel: **Teuser**
Blackpool J.R.'s Club: **Chevy**
Blackpool Norbreck Castle: **Johnny Storm**
Braintree College: **The Outpatients/Acute Logic**
Bristol Trinity Hall: **Dangerous Girls**
Burton 76 Club: **Taurus**
Bury St. Edmunds The Griffin: **Woden Forge**
Cambridge Great Northern Hotel: **The Rank Amateurs**
Cannock Star & Garter: **Bright Eyes**
Carlisle Twisted Wheel: **Whipps**
Chesterfield Brimington Tavern: **The Amoebas**
Cleethorpes Peppers: **Q-Tips**
Colchester Guisnes Court: **V.H.F.**
Coupar Angus Royal Hotel: **Wide Open**
Coventry General Wolfe: **Eric Bell Band**
Coventry Ryton Bridge: **Streetlite**
Coventry The Pilot: **The Syndicate**
Cromer West Runton Pavilion: **The Stray Cats**
Crowborough Cross: **The Audience/The Operators**
Dorking White Hart: **Larry Miller Band**
Dublin Stadium: **Moe Bandy Country Show**
Edinburgh Heriot Watt University: **Stiletto**
Ellsemere Port Stanley Arms: **Rockin Horse**
Eton Christopher Hotel: **Travelling Shoes**
Exeter Tiffnay's: **Shades**
Glasgow Theatre Royal: **Mike Harding**
Glasgow University: **New Musik/Snips**
Glenrothes Rothes Arms: **Arthur 2-Stroke & The Chart Commandos**
Gravesend Red Lion: **Spider**
Gt. Yarmouth Caister Holiday Centre (for three days) **Mac Curtis/Buzz & The Flyers/Crazy Cavan/the Polecats/Flying Saucers/the Jets/Shades/The Rhythm Hawks.**
Guildford Civic Hall: **Richard & Linda Thompson/Saraguro**
Hailsham Crown Hotel: **The Drivers/Taxi**
Hanley Victoria Hall: **Elvis Costello & The Attractions**
Hemel Hempstead The Swan: **The Stop Band**
Hull New Theatre: **Cleo Laine/John Dankworth**
Keighley The Globe: **Martin Carthy**
Kingston Polytechnic: **B Troop**
Kingston The Swan: **The Gotham City Wreckers**
Lancaster Greaves Hotel: **The Accelerators**
Lancaster Rock Centre: **The Cruisers**
Launceston White Horse Inn: **Spare Parts**
Liverpool Bradford Hotel: **Sphere**
Liverpool Brady's: **The Last Chant/Another Pretty Face**
Liverpool Stanley House: **Beatpump**
Liverpool Warehouse: **Budgie**
London Camden Dingwalls: **The Belle Stars/Talisman**
London Camden Southampton Arms: **Jellyroll Blues Band**
London Chalk Farm Roundhouse: **Chet Baker Quartet/Louis Stewart Trio**
London Chelsea All My Eye & Betty Martin: **Debbie Bishop**
London Chelsea Kennedys: **The Naturals**
London Clapham Two Brewers: **Red Rinse**
London Clapham 101 Club: **Steve Hooker's Shakers/The C-Sharps**
London Covent Garden Rock Garden: **The Tea Set/Metro Glider**
London Cricklewood Red Lion: **Shotgun**
London Elephant & Castle Southbank Polytechnic: **The Piranhas**
London Fulham Golden Lion: **DJ Kane & The Millionaires**
London Fulham Greyhound: **Modern Jazz/Animal Magnet**
London Hackney Chat's Palace: **The Ivory Coasters**
London Hammersmith Odeon: **Nine Below Zero/Jools Holland & The Millionaires**
London Hampstead Starlight Room: **Prime Suspect/The More**
London Hendon Midland Arms: **Time Flies/Loose Ends**
London Herne Hill Half Moon: **Jody St./Rimshots**
London Highgate Launderdale House: **The Hot Band**
London Islington Hope & Anchor: **Hank Wangford**
London Kentish Town Bull & Gate: **Crannog**
London Lewisham Concert Hall: **The Searchers/Debbie Bishop**
London Marquee Club: **Wilko Johnson's Solid Senders**
London N.W.2 Hogs Grunt: **Julian Stringle's Jam Session/East Side Stompers**
London Oxford St. 100 Club: **George Melly & The Feetwarmers**
London Plumstead Prince Rupert: **Avenue**
London Putney Star & Garter: **Mr. E & The Imaginations**
London Putney White Lion: **Sam Mitchell Band**
London Rainbow Theatre: **The Grateful Dead**
London Richmond Snoopies: Les Electrodes
London Royal Festival Hall: **The Albion Band/Bert Jansch**
London Soho Pizza Express: **Herbie Hall/Clive Wilson Quintet**
London Stockwell The Plough: **Southside**
London Stoke Newington Pegasus: **Juice On The Loose**
London Upstairs at Ronnie Scott's: **Beshara**
London Victoria Apollo Theatre: **Tom Waits**
London West Hampstead Moonlight Club: **The Monochrome Set/The Acrobats Of Desire**
Maidstone Medway Inn: **The Bouncing Dentists**
Maltby Queen's Hotel: **Haze**
Malvern Nag's Head: **Shader**
Manchester Lamplight Club: **Pure Product**
Manchester Mayflower: **Localeroes/The Heartbeats**
Manchester Pips: **State Destination/Cinema Eluminare**
Nelson Town Mouse: **J.G. Spoils Rock Band**
Newcastle Polytechnic: **The Vapors**
Nottingham Rock City: **Wasted Youth**
Oxford Corn Dolly: **Ian Mitchell Band**
Oxford Pennyfarthing: **Backhander**
Penzance Demelzas: **Private Lives**
Portsmouth Nick's Echo Box: **The Happy Few**
Redbridge College: **Rye & The Quarterboys**
Retford Porterhouse: **Orange Juice**
Salisbury College of Technology: **Black Slate/ Ebony Rockers**
Scarborough Taboo: **The Cockney Rejects**
Sheffield Polytechnic: **The Selecter**
Sheffield University: **The Look**
Shifnal Star Hotel: **John Zaib's Tactics**
Slough Langley College: **John Otway Band**
Slough Thames Hall: **Buddy Rich Orchestra**
Southport Theatre: **Rose Royce**
Stafford North Staffs Polytechnic: **Any Trouble**
Stevenage The Swan: **Scarlet O'Hara**
Stoke North Staffs Polytechnic: **The Polecats**
Swansea Univervity: **The Review/The Mob/Bikini Mutants**
Swindon Brunel Rooms: **Cloud/Shock**
Tamworth (Hopwas) Chequers: **Victorian Parents**
Taunton Cellar Box: **Talon**
Taunton Odeon: **Bow Wow Wow**
Wallasey Dale Inn: **Games**
Walsall Watering Trough: **The Xit**
Woking The Cricketers: **Lowel Levels**
Wolverhampton Gifford Arms: **Sub Zero**

SATURDAY

Bangor University: **The Revillos**
Bedford Bunyan Centre: **Jo Broadbery & The Standouts/Art Nouveau**
Belfast Dunbar Arms: **The Trial**
Belfast Grosvenor Hall: **Moe Bandy Country Show**
Birmingham Barrel Organ: **Orphan**
Birmingham Caravan Club Park: **Handsome Beasts**
Birmingham Cedar Ballroom: **The Spectres**
Birmingham Fighting Cocks: **Wide Boys/ Guilty Millionaires**
Birmingham National Exhibition Centre International Arena: **Status Quo**
Birmingham Odeon: **The Stray Cats**
Birmingham Railway Hotel: **Mean Street Dealers**
Bletchley Youth Centre: **Russians**
Bognor Riverside Club: **Flying Saucers**
Bognor West Sussex Institute: **Games To Avoid**
Brighton Basement Club: **Wasted Youth**
Brighton Polytechnic: **The Kindergarten**
Bristol Granary: **Chevy**
Bury St. Edmunds The Griffin: **Samuria**
Carshalton St. Helier Arms: **Shazam**
Cinderford Rugby Club: **The Odds**
Colchester Jamaica Club: **Misty In Roots**
Coventry General Wolfe: **Sharks**
Cowbridge Youth Centre: **The Industrial Chipmunks/Lotus Drive/Noble Grapes**
Cromer West Runton Pavilion: **The Polecats**
Croydon The Cartoon: **Den Hegarty & The Random Band**
Doncaster Tallyho: **The Amoebas**
Dronfield Green Acres: **The Union Blues Band**
Eastbourne Congress Theatre: **Charley Pride**
Edinburgh Odeon: **Mike Harding**
Edinburgh Playhouse Theatre: **Planxty**
Eton Christopher Hotel: **Sharx**
Glasgow College of Technology: **Ali Thomson Band**
Glastonbury Worthy Farm: **Five Or Six**
Gloucester College of Arts & Technology: **Vice Squad/Icons**
Gosport John Peel: **Larry Miller Band**
Goxhill Memorial Hall: **Arrowmatic Tors**
Grimsby Community Centre: **The Cockney Rejects**
Hastings The Subway: **Eye To Eye**
Hayle Penmares: **Private Lives**
Hillingdon Bricklayers Arms: **Zitz**
Huddersfield Polytechnic: **New Musik/ Snips**
Ipswich Gaumont Theatre: **Steeleye Span**
Kendal Brewery Arts Centre: **Sphere**
Kingston Three Tuns: **The Nashville Teens**
Largs Nip Inn: **H20**
Leeds Polytechnic: **Q-Tips**
Leeds Royal Park Hotel: **Dodgy Tactics**
Lincoln Post Office Club: **The Bopcats**
Liverpool Christ's College: **Weapon Of Peace**
Liverpool Masonic: **3D A Fish In The Sea**
Liverpool Polytechnic: **Denizens**
Liverpool Warehouse: **Body**
London Bow Tenterden Arms: **Italian Parcels**
London Brixton Archway Club: **Zounds/ The Astronauts/The Entire Cosmos**
London Camden Dingwalls: **Sox/Skin Tight**
London Canning Town Bridge House: **Ian Mitchell Band**
London Chelsea All My Eye & Betty Martin: **Peter Gibson & Ted McDowell**

CONTINUES OVER . . .

DATA CONTROL NATIONWIDE GIG GUIDE 2

London Chelsea College: **Profiles**
London Clapham Two Brewers: **Sad Among Strangers**
London Clapham 101 Club: **Nauty Culture/ The Rank Amateurs**
London Covent Garden Rock Garden: **The Reluctant Stereotypes**
London E.1 Old Half Moon Theatre: **John Bennett Band**
London Fulham Golden Lion: **Mickey Jupp Band**
London Fulham Greyhound: **Salt/Rocky Road Blues Band**
London Hammersmith Lyric Theatre (lunchtime, free): **Bob Kerr's Jazz Friends**
London Hampstead Starlight Room: **Red Beans & Rice/Tranzista**
London Herne Hill Half Moon: **Margo Random & The Space Virgins/The Decorators**
London Highgate Jacksons Rock Club: **Johnny Mars' Mighty Mars**
London Islington Hope & Anchor: **Ricky Cool & The Rialtos**
London Kentish Town Bull & Gate: **Dingle Spike**
London Manor Park Three Rabbits: **Rye & The Quarterboys**
London Marquee Club: **Supercharge**
London N.4 The Stapleton: **First Aid**
London N.W.2 Hogs Grunt: **Julian Stringle's Jam Session/Von Trapp Family**
London Plumstead Working Men's Club: **Yakety Yak**
London Putney Star & Garter: **Isaac Guillory Band**
London Rainbow Theatre: **The Grateful Dead**
London Regents Park Cecil Sharp House: **Sean Cannon**
London Richmond Snoopies: **Les Electrodes**
London Soho Pizza Express: **Betty Smith Quintet**
London St. Bartholomew's Hospital: **Wilko Johnson's Solid Senders**
London Stoke Newington Pegasus: **Big Chief**
London Upstairs at Ronnie Scott's: **Beshara**
London Victoria Apollo Theatre: **Tom Waits**
London Victoria The Venue: **The Blue Blasters**
London Walthamstow North-East Polytechnic: **The Faraway Stars**
London Waterloo National Theatre Foyer: **Bob Burns Quartet**
London West Hampstead Moonlight Club: **The Robin Hitchcock Group/Dead On Arrival**
London West Norwood Thurlow Arms: **Sore Throat**
Manchester (Ardwick) Devonshire Hotel: **Rockin Horse**
Manchester Gorton Brook: **Renegades**
Manchester Midland Hotel: **The Cruisers**
Manchester Polytechnic: **The Photos/ Jools Holland & The Millionaires**
Middlesbrough Rock Garden: **Orange Juice**
Northampton County Ground: **Classix Nouveaux/Shock/Naked Lunch/ Theatre Of Hate/Eyeless in Gaza**
Nottingham Boat Club: **Sparta/Overdrive**
Nottingham Hearty Good Fellow: **No Tigers**
Nottingham Rock City: **The Selecter**
Oxford Pennyfarthing: **The Spoilers**
Pembroke Dock Cleddau Bridge Hotel: **The Freshies**
Perth Ramekins: **Wide Open**
Peterborough Fleet Centre: **Burn**
Poole Wessex Hall: **Buddy Rich Orchestra**
Preston Guildhall: **Matchbox**
Rayleigh Crocs: **Modern Jazz**
Retford Porterhouse: **The Vapors**
Scarborough Futurist Theatre: **Cleo Laine/ John Dankworth**
Scunthorpe King Henry VIII Hotel: **Colour Blind Babies**
Shifnal Star Hotel: **Guilty Millionaires**
Southend Eastwood Community Centre: **The Odeons/The Accountants**
St Albans City Hall: **Nine Below Zero**
St Austell Cornwall Coliseum: **Bow Wow Wow**
Stirling University: **Gang Of Four/Pere Ubu/Delta 5**
Stroud Leisure Centre: **Black Slate**
Stroud Marshall Rooms: **Shader**
Tunbridge Wells Traders Club: **Stark**
Wells Bishops Bar: **The Review/The Mob/ Bikini Mutants**
Whitworth Rawstrons Arms: **Dead Giveaway**
Willenhall The Cavalcade: **The Glass Hand**
Wincanton Memorial Hall: **Talon**
Wishaw Crown Hotel (lunchtime): **The Pests**
Worcester Lee & Perrins: **The Accelerators**
York College of Art: **Spider**

SUNDAY

Banff Fife Lodge: **Airtight**
Barnsley Antoine's: **Johnny Storm**
Bicester Red Lion: **The Spoilers**
Birmingham Barrel Organ: **Otto's Bazaar**
Birmingham National Exhibition Centre: **Status Quo**
Birmingham Railway Hotel: **The Out**
Birmingham (Yardley) The Swan: **Video**
Bolton Swan Hotel: **Medusa**
Bradford Princeville Club: **Eiga**
Bristol Locarno: **Bow Wow Wow**
Bromley The Northover (lunchtime): **Bill Scott & Ian Ellis**
Burnley Bank Hall Club: **Meanstreet**
Bury The Derby Hall: **Mike Canavan / Two Beggarmen / Chris & Joe While**
Cheltenham Eves Night Spot: **Nine Below Zero**
Coventry Queen's Inn: **Shader**
Coventry The Sportsman: **The Syndicate**
Croydon Fairfield Hall: **Steeleye Span**
Daventry Beachcomber: **Dealer**
Dundee Technical College: **The Look**
Dunstable Queensway Hall: **The Selecter**
Eton Christopher Hotel (lunchtime): **The Gatsby Five**
Glasgow Tiffany's: **Gand Of Four / Pere Ubu / Delta 5**
Grangemouth International Hotel: **Arthur 2-Stroke & The Chart Commanders**
Gravesend Red Lion: **Red Rinse**
Hailsham Crown Hotel: **Taurus**
Halifax Civic Theatre: **The Vapors**
Hatfield The Forum: **Split Rivitt**
Huddersfield White Lion: **Wamm**
Hull Humberside Theatre: **Ethel The Frog / Badge**
Kettering Kings Arms (lunchtime): **Dave Johnson Jazz Band & Guests**
Kingston Three Tuns: **The Odeons**
Kirklevington Country Club: **Q-Tips**
Leeds Royal Park Hotel: **Windows**
Leeds (Kirkstall) Bridge Inn: **Martin Carthy**
Leicester De Montfort Hall: **Elvis Costello & The Attractions**
Leicester (Shearsby) Bath Hotel: **Metro Glider**
Liverpool Empire Theatre: **Mike Harding**
Liverpool Royal Court Theatre: **Moe Bandy Country Show**
Liverpool The Masonic: **Madame**
London Acton Kings Head: **Furniture / Dead On Arrival**
London Battersea Kings Head: **Jugular Vein**
London Bethnal Green The Greengate: **Scarlet O'Hara**
London Brixton George Canning: **Southside**
London Canning Town Bridge House: **Jackie Lynton Band**
London Charing Cross Duke of Buckingham: **The Invisibles (for four days)**
London Chelsea Kennedy's: **The Idlers**
London Clapham 101 Club: **720 / Boytalk**
London Covent Garden Rock Garden: **The Newton Neurotics / Willie & The Stools**
London Fulham Golden Lion: **Geno Washington**
London Hackney Pembury Tavern: **Flying Saucers**
London Hackney The Queens: **Avenue**
London Herne Hill Half Moon: **The Elgin Marbles / The Imports**
London Highgate The Wellington: **The Kasuals**
London Islington Hope & Anchor: **Manipulator**
London Kentish Town Bull & Gate: **Juice On The Loose**
London Lewisham Concert Hall: **Gene Pitney**
London Marquee Club: **Dolly Mixture**
London N.4 The Stapleton: **The Volcanoes / The Outskirts**
London N.W.2 Hog's Grunt: **Tropicana**
London Putney Half Moon: **Rocket 88**
London Putney White Lion: **Jazz Sluts**
London Soho Pizza Express: **Johnny Parker**
London Stockwell Old Queen's Head: **3.P. Sweet**
London Stoke Newington Pegasus: **The MGA Band**
London Strand Lyceum Ballroom: **The Stray Cats / The Pirates / The Barracudas**
London Stratford Green Man (lunchtime): The Funky B's
London Tooting The Castle: **Fruit Eating Bears**
London Victoria Apollo Theatre: **Tom Waits**
London West Hampstead Moonlight Club: **Travel Agent**
London Woolwich Tramshed: **Midnite Follies Orchestra**
London W.1 Portman Hotel (lunchtime): **Ron Russel Band**
London W.C.2 Capital Folk Club: **The English Country Blues Band**
Macclesfield Masonic Arms: **Rockin Horse**
Manchester Cyprus Tavern: **The Play / Outer Edge**
Matlock Northwood Club: **Chevy**
Middlesbrough Town Hall: **Cleo Laine 7 John Dankworth**
Newport (Rogerstone) Rising Sun: **Graham Larkbey**
Newquay Central Hotel: **The Winners**
Northampton College of Further Education: **Euan Parker**
Northwich Cook Inn: **The Cruisers**
Norwich St. Andrew's Hall: **Classix Nouveaux/Theatre Of Hate/Shock/Naked Lunch/Eyeless In Gaza**
Norwich Theatre Royal: **Charley Pride**
Poynton Folk Centre: **Arizona Smoke Revue**
Redhill Lakers Hotel: **The 45's**
Slough Fulcrum Centre: **Rose Royce**
Stockport Davenport Theatre: **Buddy Rich Orchestra**
Stockport Portland Bars: **Revue**
Sutton Europa Gallery: **George Melly & The Feetwarmers**
Watford Pump House (lunchtime): **The Stop Band**

MONDAY

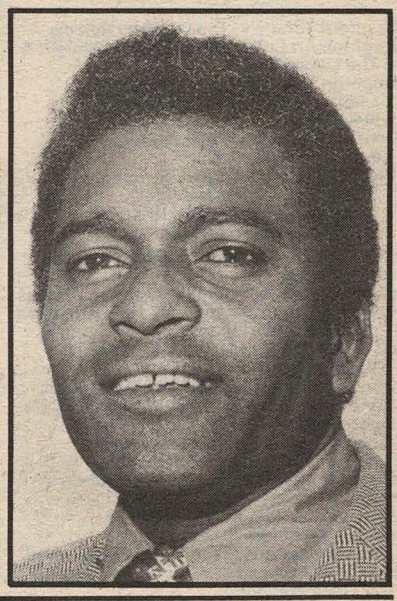
Barnsley Antoine's: **Johnny Storm**
Birmingham Barrel Organ: **Mayday**
Birmingham Mercat Cross: **The Thrillers**
Birmingham Odeon: **Rose Royce**
Birmingham Railway Hotel: **Chainsaw**
Birmingham Romeo & Juliet's: **Effigy**
Blackpool Central Pier: **Dutch Swing College Band**
Bracknell South Hill Park College: **Barbara Thompson's Paraphernalia**
Bradford Vaults Bar: **Treatment**
Brighton Dome: **Steeleye Span**
Brighton The Richmond: **John Clay Band**
Brighton Top Rank: **Bow Wow Wow**
Bristol Locarno: **Classic Nouveaux/Theatre Of Hate/Shock/Naked Lunch/Eyeless in Gaza**
Bristol Stonehouse: **Mind Tunnel**
Coventry Belgrade Theatre: **Shades/The Editors**
Derby Assembly Rooms: **Elvis Costello & The Attractions**
Edinburgh Tiffany's: **Gang Of Four/Pere Ubu/Delta 5**
Helensbrough Trident Club: **The Look**
High Wycombe The Cavern: **The Happy Few**
Ilford Cauliflower Hotel: **Original East Side Stompers**
Ipswich Gaumont Theatre: **Charley Pride**
Jordanstown Northern Ireland Polytechnic: **Darts**
Keighley Funhouse Bar: **Private Dicks**
Kingston Three Tuns: **Red Rinse**
Leeds Amnesia Club: **The Expelaires**
Leeds Haddon Hall: **Nosferatu V**
Liverpool The Mayflower: **Attempted Moustache**
London Camden Dingwalls: **First Aid/Radio Moscow/The Scratchers**
London Canning Town Bridge House: **Blah Blah Blah**
London Chelsea All My Eye & Betty Martin: **Simon Wallace Trio**
London Chelsea Kennedys: **Debbie & The Bear**
London Clapham 101 Club: **The Crying Shames/Energetics**
London Covent Garden Rock Garden: **Section 25**
London Fulham Golden Lion: **Bob Kerr's Whoopee Band**
London Fulham Greyhound: **Another Pretty Face/The Realists**
London Hammersmith Clarendon Hotel: **Sad Among Strangers**
London Hammersmith Palais: **Sugar Minott/David Rodigan/One Blood**
London Hampstead Starlight Room: **The Shots**
London Islington Hope & Anchor: **The Cuban Heels/The Shakin' Pyramids**
London Kentish Town Bull & Gate: **Big Chief**
London Knightsbridge Pizza on the Park: **Eddie Thompson & Rosemary Squires (for a week)**
London Marquee Club: **The Freshies**
London N.4 The Stapleton: **Sore Throat**
London N.W.2 Hogs Grunt: **The City Gents**
London Putney Half Moon: **Penny Royal**
London Rainbow Theatre: **The Grateful Dead**
London Richmond Snoopies: **The Spectres**
London Ronnie Scott's Club: **Buddy Rich Orchestra (for a week)**
London Rotherhithe Apples & Pears: **A Bigger Splash**
London Stoke Newington Pegasus: **Brett Marvin & The Thunderbolts**
London Strand Lyceum Ballroom: **The Stray Cats/The Pirates/The Barracudas**
London Stratford Green Man: **Hot Rumour**
London Victoria The Venue: **Dave Cash's Good Time Night with The Grease Band**
London West Hampstead Moonlight Club: **Lowel Levels/The Uprights**
London Woolwich Tramshed: **The Rave/The Balloons/Mischievous Deeds/Joe Average/Dirty Money**
London W.1 Gillray's Bar: **Fred Rickshaw's Hot Goolies**
London W.1 Gossips (Dean St.): **The Meteors**
Manchester Apollo Theatre: **Bruce Springsteen**
Newcastle City Hall: **Adam & The Ants**
Nottingham Imperial Hotel: **Gwaihir**
Oxford Corn Dolly: **Still Earth**
Plymouth Fiesta Suite: **Black Suite**
Port Talbot Troubadour: **Nine Below Zero**
Preston Polytechnic: **Hot Gossip**
Sheffield Byron Arms: **Nick Robinson's Flying Fingers**
Sheffield Marples Monday Club: **Blurt**
Slough Studio One: **Beez**
Southampton The Victory: **The Ammonites**
Southend Zero Six: **Taurus**
Stockport Davenport Theatre: **Mike Harding**
Wallasey Labour Club: **The Needle**
Watford Bailey's: **The Stylistics (for a week)**

TUESDAY

Bath Pavilion: **Nine Below Zero**
Bath Tiffany's: **The Vapors**
Billingham Black Horse: **Sam Sherry**
Birmingham Barrel Organ: **Cromo**
Birmingham Fighting Cocks: **Brujo**
Birmingham Mercat Cross: **Shader**
Birmingham Odeon: **Steeleye Span**
Birmingham Railway Hotel: **Money**
Bournemouth Moat House: **The New Brenda's/The Criminals**
Brighton Art College: **The Spectres**
Bristol Romeo & Juliet's: **Black Slate**
Burnley Town House: **Wamm**
Bury The Derby Hall: **100% Proof**
Cambridge Great Northern Hotel: **Scarlet O'Hara**
Cardiff Top Rank: **Elvis Costello & The Attractions**
Colwyn Bay Pier Pavilion: **Hot Gossip**
Coventry Hope & Anchor: **Dealer**
Coventry Shades Club: **The Syndicate**
Doncaster New Outlook Club: **B Troop**
Doncaster Rotters: **Classix Nouveaux/Theatre Of Hate/Naked Lunch/Shock/Eyeless in Gaza**
Dudley J.B.'s Club: **The Xit**
Ellesmere Port Bulls Head: **Rockin Horse**
Glasgow Apollo Centre: **Adam & The Ants**
Gloucester Leisure Centre: **Moe Bandy Country Show**
Kingston Polytechnic: **Ukraine**
Leeds Amnesia Club: **Dodgy Tactics**
Leeds Marquis of Granby: **Nosferatu V**
Leeds Meanwood Arms: **Disease**
Liverpool College of Further Education: **The Amoebas**
London Camden Dingwalls: **The Bush Tetras/The Bongoes**
London Canning Town Bridge House: **Gerry McAvoy**
London Chelsea All My Eye & Betty Martin: **Kings Swingers**
London Chelsea Kennedys: **Leszek**
London Clapham Two Brewers: **A Bigger Splash**
London Clapham 101 Club: **The Imports/The Velos**
London Covent Garden Rock Garden: **Ski Patrol/Parting Shots**
London Fulham Golden Lion: **Junco Partners**
London Fulham Greyhound: **The Reluctant Stereotypes**
London Hackney Deuragon: **Chevy**
London Hammersmith Clarendon Hotel: **Tee-Vees**
London Hammersmith Palais: **The Selecter**
London Hampstead Starlight Room: **The Toys/The Machines**
London Hornsey Kings Head: **Main Avenue Jazzband**
London Islington Hope & Anchor: **TV Smith's Explorers**
London Lee Green Old Tiger's Head: **Yakety Yak**
London Marquee Club: **The Cuban Heels/The Shakin' Pyramids**
London N.4 The Stapleton: **The Razzy Dazzy Spasm Band**
London N.W.2 Hogs Grunt: **Ambience**
London Oxford St. 100 Club: **Altered Images**
London Rainbow Theatre: **The Grateful Dead**
London Soho Pizza Express: **All-Star Jazzband**
London Southall The Cavern: **Furniture/Rumbling Organs**
London Tottenham Prince of Wales: **The Alligators/The Wrecktangles**
London Tottenham The Railway: **Brett Marvin & The Thunderbolts**
London Victoria The Venue: **New Musik**
London West Hampstead Moonlight Club: **Depeche Mode/Watch With Mother**
London Woolwich Tramshed: **Bob Kerr's Whoopee Band**
Manchester Free Trade Hall: **Planxty**
Manchester Polytechnic: **The Polecats**
Manchester (Walkden) Bulls Head: **Scratch Band**
Norwich Cromwells: **Johnny Storm**
Nottingham Rock City: **Rose Royce**
Oxford Corn Dolly: **C-Saim**
Sheffield Limit Club: **Whipps**
Southampton Joiners Arms: **The Middle Class/Vertical Motion**
Stockport Davenport Theatre: **Mike Harding**
Sunderland Heros: **Allergic To Cats**
Swindon Brunel Rooms: **Ak Band**

THE GRATEFUL DEAD (below) are at last coming to the UK after umpteen years, and begin a series of four shows at London Rainbow on Friday . . . CLASSIX NOUVEAUX, whose Sal Solo is pictured left, take their "2002 Review" on the road starting at Northampton on Saturday . . . And country star CHARLEY PRIDE (right) plays the first in a string of UK concerts at Eastbourne on Saturday.

● Other tours opening this week are by the perennial STEELEYE SPAN (Saturday) and CHAS & DAVE (Wednesday). Also ADAM & THE ANTS play the first two gigs in their short tour, which we'll cover pictorally next week.



Abbeymount Astoria: **First Priority/Little Red Dufflecoats/Twin Sets**
Barton-on-Humber Youth Club: **Geddes Axe**
Birkenhead St. James Ents: **Dick Smith Band**
Birmingham Barrel Organ: **Osprey**
Birmingham Cedar Club: **Altered Images**
Birmingham Digbeth Civic Centre: **Planxty**
Birmingham Fighting Cocks: **Denizens**
Birmingham Mercat Cross: **M.S. Nightwork**
Birmingham Odeon: **Gang Of Four/Pere Ubu/Delta 5**
Birmingham Railway Hotel: **Ezra Pound**
Birmingham (Yardley) Bulls Head: **Roses**
Cambridge Raffles: **Chevy**
Cardiff Top Rank: **Bow Wow Wow**
Carshalton The Cricketers: **Avenue**
Cheltenham Plough Inn: **Roadsters**
Coleraine Ulster University: **Darts**
Coventry General Wolfe: **Helpless Huw & The Hesitations: The Undertakers**
Derby Assembly Rooms: **Moe Bandy Country Show**
Derby Blue Note: **Medium Medium**
Edinburgh Playhouse Theatre: **Tom Waits**
Glasgow Dial Inn: **H20**
Guildford Civic Hall: **Elvis Costello & The Attractions**
Ipswich Cinderella's: **The Outpatients/Gypp**
Leeds Amnesia Club: **Stiletto**
Leeds Warehouse: **The Polecats**
Leicester De Montfort Hall: **Rose Royce**
Liverpool Plato's Ballroom: **The Royal Family/The Poor**
London Acton White Hart: **Fruit Eating Bears**
London Camden Dingwalls: **The Chantells**
London Canning Town Bridge House: **John Cooper Clarke**
London Chelsea All My Eye & Betty Martin: **Phil Japp**
London Clapham 101 Club: **The Reluctant Stereotypes**
London Elephant & Castle Southbank Polytechnic: **The Mistakes**
London Fulham Golden Lion: **Metro Glider**

WEDNESDAY

London Fulham Greyhound: **Nightdoctor/Tranzista**
London Hampstead Starlight Room: **Living In Tents**
London Harrow Rd. Windsor Castle: **Loose Ends**
London Islington Hope & Anchor: **The Meteors**
London Knightsbridge The Grove: **Fred Rickshaw's Hot Goolies**
London Leytonstone Oliver's: **Park Avenue**
London Marquee Club: **Lionheart**
London N.4 The Stapleton: **720**
London N.W.2 Hogs Grunt: **Bill Boston Swingtet**
London Old Kent Rd. Thomas A'Beckett: **The Pick-Ups**
London Peckham Walmer Castle: **The Firm/The Elite**
London Shepherds Bush The Trafalgar: **The Exposed/Mistress**
London Soho Pizza Express: **Johnny Richardson Quintet**
London Southgate Royalty Ballroom: **Sox**
London Stockwell Old Queen's Head: **The Papers**
London Stoke Newington Pegasus: **J.J. & The Flyers**
London Strand Lyceum Ballroom: **The Stray Cats/The Pirates/The Barracudas**
London Victoria Apollo Theatre: **Charley Pride**
London Waterloo National Theatre Foyer: **Carrig**
London West Hampstead Moonlight Club: **The Chefs/The Pinkies**
London Woolwich Tramshed: **Zoot Money**
Manchester (Ashton) Shades: **The Politicians**
Manchester Rotters: **Classix Nouveaux/Theatre Of Hate/Shock/Naked Lunch/Eyeless In Gaza**
Manchester (Walkden) Bulls Head: **Oasis**
Middlesbrough Teeside Polytechnic: **Arthur 2-Stroke & The Chart Commanders**
New Brighton Grand Hote: **Dead On Arrival**
Newport Stowaway: **Nine Below Zero**
Northampton Nene College: **New Musik/Snips**
Nottingham Hearty Good Fellow: **Gwaihir**
Nottingham Imperial Hotel: **Some Chicken**
Nuneaton Silvester's: **Shader**
Ripley Devonshire Arms: **Martin Carthy**
Sheffield George IV Hotel: **Level Crossing.**
Sheffield Royal Hotel: **Bikini Atoll**
Southampton Solent Suite: **Chas & Dave**
Southsea Nero's Club: **Ebony Rockers**
South Woodford Railway Bell: **Original East Side Stompers**
St. Neots The Priory Centre: **The Rank Amateurs**
Swansea Circles: **Black Slate**
Swinton Duke of Wellington: **Rockin Horse**
Treforest Wales Polytechnic: **Hot Gossip**
Walsall West Midlands College: **The Vapors**
West Bromwich Gough Arms: **The Xit**
Winchester Railway Inn: **The Time**

DATA CONTROL — LIVE ADS (01-261 6153)

some bizzare AVec i-D

29 MARCH

B-MOVIE SOFT CELL

BLAH BLAH BLAH
DEPECHE MODE
THE FAST SET
ILLUSTRATION
THE LOVED ONE
JELL

LYCEUM, SUNDAY 29 MARCH
DOORS OPEN 3pm, TIL 12 pm.
TICKETS £3·00
DJs: PERRY HAINES; (i-D), STEVO, DAVE ARCHER; (STUDIO 21).
SPECIAL GUEST DJ — FROGGY; (JAZZ FUNK)

STRAIGHT MUSIC PRESENTS

the blues band

Wilko Johnson BAND
SUPERCHARGE

HAMMERSMITH PALAIS
242 SHEPHERDS BUSH RD., W6
SUNDAY 12th APRIL at 7·30
TICKETS £3·50 (INC. VAT) ADVANCE PALAIS BOX OFFICE, TEL: 748 2812
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088, OR £3·50 ON NIGHT

Mike Harding

Up From Downunder

Fairfield Hall, Croydon
Mon 13th [illegible]
SOLD OUT
Tickets £3.50, £2.50
Box Office open: 10am-8pm Mon-Sat.
Tel: 01-688 9291, Credit phone 01-681 0578
extra concert at Fairfield Hall, Croydon, 25th May

Dominion
Saturday 2nd May at 8.00pm.
Tickets £4.50, £3.50, £2.50
Box Office tel: 580 9562

Also appearing at
Hull, Oldham, Glasgow, Edinburgh, Liverpool, Stockport, Bradford, York, Sheffield, Leicester, Oxford, Leeds, Huddersfield, Newcastle, Middlesbrough, Preston, Derby, Birmingham, Manchester, Barnsley, Blackpool, Reading, Chelmsford, Poole, Worthing, Southampton, Chatham, Hatfield, Cambridge, Ipswich, Ashton-u-Lyne, Harrogate, Scarborough, Southport, Coventry, Bristol, Cardiff, Jersey, Nottingham.

Mike Harding's new LP
The Red Specs Album
now available on polydor records and tapes.

ROCK CITY

TALBOT STREET, NOTTINGHAM
Tel 0602 412544 — Open 8 pm - 2 am

Thursday 19th March — Adv £2.00
SPLODGE

Friday 20th March — £2 on door
WASTED YOUTH
Plus Special Guests

Saturday 21st March — £2.50 Adv
THE SELECTER
+ Support

Tuesday 24th March — £4.00 Adv
ROSE ROYCE
+ Support

Saturday 28th March — Adv £2.50
2002 REVIEW FEATURING CLASSIX NOUVEAUX
+ Shock + Naked Lunch + Theatre Of Hate + Eyeless In Gaza

Thursday 2nd April — Adv £2.50
BOW WOW WOW
+ Support

Friday 3rd April — Adv £2
THE PHOTOS
+ Michael Des Barres and his Chequered Past + The Belle Stars

Saturday 4th April — £2.50 Adv
ATHLETICO SPIZZ 80
Presents
SPIZZLES
+ Special Guests

Thursday 9th April — £2 Adv
Some Bizarre Evening featuring
B MOVIES, SOFT CELL FAST SET

Friday 10th April — £3 Adv
Reggae Special
CULTURE + Far Image

Saturday 11th April — Adv £2.00
THE BLUES BAND
+ Supercharge

Thursday 16th April — Adv £2.50
Rockney Night
CHAS 'N' DAVE

Thursday 23rd April — Adv £2.00
Heavy Metal Special
TYGERS OF PAN TANG
+ MAGNUM + Alkatrazz

Saturday 18th April — Adv £2
Futurist Night
A CERTAIN RATIO
+ Section 25

Friday 24th April — £3.00 Adv
ECHO & THE BUNNYMEN
+ Support

Saturday 25th April — Adv £2.50
999

Wednesday 29th April — Adv £3.50
BILLIE JOE SPEARS
Plus The Hillsiders

Friday 1st May — Adv £2.50
THE FREEZ

Saturday 2nd May — Adv £3.00
GARY GLITTER

Thursday 7th May — Adv £3.00
JAPAN

Friday 8th May — Adv £2.50
ALEX HARVEY BAND

Friday 15th May — Adv £2.50
PSYCHEDELIC FURS

Tickets from Rock City, Virgin Selectadisc Victoria Box Office, Way Ahead Revolver, R E Chords (Derby), Revolver (Leicester) or by post from Rock City. Cheques payable to Rock City. Must be over 18 years of age.
No Membership Required

MUST BE OVER 18 YEARS OF AGE
NO DRESS RESTRICTIONS
NO MEMBERSHIP REQUIRED

STARLIGHT CLUB
100 West End Lane, West Hampstead NW6
Thursday 19th March — £1.50
BELLE STARS + Sacre Bleu
Friday 20th March — £1.50
PRIME SUSPECT + The Mode
Saturday 21st March — £1.50
RED BEANS + RICE + Tranzista
Monday 23rd March — £1.00
THE SHOTS + Support
Tuesday 24th March — £1.00
THE TOYS + The Machines
Wednesday 25th March — £1.00
LIVING IN TENTS + The Helicopters
Thursday 26th March — £1.00
THE RANDOM BAND + The Whizz Kids
Friday 27th March — £1.50
DUMB BLONDES + The Aces
For Information Ring Peter 624 7611

1-2-3
+
PURE FORMS

At Basement bar
Clarenden Hotel
Hammersmith
Thurs 19/3/81
Admission £1.

EAR PRESENTS
REGGAE AT THE HAMMERSMITH PALAIS
FROM JAMAICA
HUGH MUNDELL
MATUMBI
TRIBESMAN
BRIMSTONE
BUMBLE & THE BEES
7.30 pm MONDAY 6th APRIL 1981
TICKETS: £3.50
ADVANCE BOOKINGS: HAMMERSMITH PALAIS BOX OFFICE, TEL: 748-2812
PREMIER BOX OFFICE 186 SHAFTSBURY AVE., WC1 TEL: 240-224 AND ALL USUAL AGENTS

TENPOLE TUDOR

Have pulled out of all present London gigs -- but we will be touring Late April.

Apologies for any inconvenience.

MORE LIVE ADS ON PAGE 47

HIPPO'S

EVERY THURSDAY NIGHT at the CLARENDON HAMMERSMITH BROADWAY. from 7.30-1.00
For Info. Phone (01-677 9673) (01-748 1454)
Thurs. March 26
SPLODGE
Plus **ARTHUR 2 STROKE**
and the Chart Commandos
also **3.P.SWEET**
April 2: Reluctant Stereos
Refreshments & Late Bar (adm. £2.00)
also FRIDAY REGGAE NIGHT 9-2.30 Regular Live Artiste
Best in DJ music by TWILIGHT SOUNDS

Venue BASEMENT 5

PLAYING LIVE TUESDAY 31ST MARCH

BROADWAY TICKET AGENCY
Tickets on sale now for
GARY NUMAN
IN CONCERT
26th April
ROSE ROYCE
IN CONCERT
27th & 28th March
BROADWAY TICKET AGENCY
8 Claybury Broadway
Clayhall, Ilford, Essex
Phone 01-551 4138/9

FX

March 22nd
Kensington
March 28th
101
April 2nd
Brooke Howe,
Hayes
01 994 1432

THE MOONLIGHT CLUB
100 West End Lane, West Hampstead NW6
Wednesday 18th March — £1.50
ELGIN MARBLES + The Extras
Thursday 19th March — £1.50
MARGO RANDOM & THE SPACE VIRGINS + Amy
Friday 20th March — £1.50
MONOCHROME SET + The Acrobats of Desire
Saturday 21st March — £1.50
TV PERSONALITIES + Dead on Arrival
Sunday 22nd March — £1.50
EYELESS IN GAZA + Travel Agent
Monday 23rd March — £1.50
LOWER LEVELS + The Uprights
Tuesday 24th March — £1.50
DEPECHE MODE + Watch with Mother + AK 47
Wednesday 25th March — £1.50
THE CHEFS + The Pinkies

CINEMAS & THEATRES

01-261 6153

Belt & Braces'
accidental death of an anarchist
March 1980
"a loud, vulgar, kinetic, scurrilous, smart, sensational show. In other words, everything theatre should be"
New Society
"as if Brobdingnag had been scaled and occupied"
New Statesman
"the ultimate in absurdist West End first nights"
Observer
A year at Wyndham's Theatre
and better than ever
01-836 3028

WARNER WEST END 1 2 3 4
LEICESTER SQUARE 439 0791
LICENSED BAR — FULLY AIR-CONDITIONED — ADVANCE BOOKING

1 **Clint Eastwood**
Any Which Way You Can AA
From Warner Bros. A Warner Communications Company. Released by COLUMBIA-EMI-WARNER Distributors. © 1980 Warner Bros. Inc. All Rights Reserved
Progs Weekdays: 1.30, 3.50, 6.10, 8.30. Sunday: 3.30, 5.50, 8.15.
Late Show Sat: 11pm

2 The Army was no laughing matter until Judy Benjamin joined it.
★GOLDIE HAWN★
PRIVATE BENJAMIN AA
From Warner Bros. A Warner Communications Company. Released by COLUMBIA-EMI-WARNER Distributors. © 1981 Warner Bros. Inc. All Rights Reserved
Progs: Weekdays 1.45, 4.00, 6.15, 8.30. Sunday 3.30, 5.45, 8.00. Late show Fri & Sat 11 pm.

3 Rebels. Outlaws. Mercenaries. Seven magnificent warriors join to fight the... **BATTLE BEYOND THE STARS** A
ORION
Progs: 2.15, 4.20, 6.25, 8.35

4 BETTE MIDLER
Divine Madness AA
A Ladd Company Release Through Warner Bros. A Warner Communications Company.
Released by Columbia EMI Warner Distributors Ltd. 1980 Warner Bros. Inc./Ladd Company. All Rights Reserved.
2.35, 4.30, 6.30, 8.30.

LIVE! LIVE! LIVE!

Millie Jackson Dynasty

Apollo Victoria

MILLIE JACKSON was back at last, with the most uncompromising sex show I've ever seen. The Apollo tends to be a haven for flabby executives who cruise into a Gladys Knight concert and imagine they are getting some real soul music. Millie Jackson made it rather uncomfortable for them.

First on were Solar Family band Dynasty, all ritzed up in glittering golds and reds. They couldn't have provided a more sanitary contrast if they'd tried. The sound was not only wooden, it was next to inaudible. "Can you London people get funky?" they teased to a whispering shuffle of 'Funkin' For Jamaica'. Not here, you beautiful Angelenos.

Their set was short, and included the obvious niceties of 'Do Me Right', 'I've Just Begun To Love You' (the song which brought a bit of Chic to the West Coast) and 'I Don't Wanna Be A Freak'.

The problem, of course, is that disco *is* production: bands cannot hope to reproduce in concert the sound they attain in the studio, and people have never been terribly interested in watching a dance band on a stage if they themselves are unable to dance.

Dynasty have more style than most of the black outfits on the West Coast, but in terms of live performance, that's not quite enough.

Millie Jackson is so much more powerful — wilder, crazier, sexier — than one had dreamt possible that I still feel too emasculated to make any sense of her act. It's less that she's making great music — which most of the time she isn't — than that she really is almost shocking. Not shocking because the subject matter of her show is, simply, black sex, but because she is so unerringly on the ball about everything. Her timing as a comedienne is phenomenal, her intelligence is radiant, and her wit is lethal.

After the band had warmed us up with a "taste of easy action", Millie strode on to sing Rod Stewart's 'Passion'. Bad taste, you might think, but then Rod Stewart did once understand that the secret of life lay in 'If You Don't Know Me By Now'. In a gold-black catsuit and silver boots, her hair dolled up in a kind of broomstick over her head, she looked stunning. If you look like that, you can, as she put it herself, do a little Rod stuff.

The curious thing about Millie Jackson is that despite the aggression and irreverence of her cabaret act, her music becomes gradually more mellifluous and uninteresting every year. The most revealing moment in this show is when she follows 'Call Me' with the Merle Haggard song it's based on. "This", she announces, "is what it was like before I fucked with it." The band then break into a short country 'n' western routine, and Millie becomes a cowgirl. Yet 'Call Me' is not an especially sexy song, and she doesn't play 'If Loving You Is Wrong'. She even goes so far as to isolate the idea of "music to fuck by" by staging it as precisely that, getting the band to lay down a straight screwing tempo and then just strutting her pelvis at the audience.

The band, which included Harold Smalls on keyboards, were pretty tight, even if black bands always make the mistake, when they're playing live, of mixing the drums too low. A version of 'Let's Get Serious' fairly sizzled and 'This Is It' was magnificent. Millie Jackson really understands what has happened to black music, even if she is no longer at the front of it. On one level her show is a critique of its various malpractices. She takes the piss out of everything from white disco to rapping, and she does it with authority.

Even her own 'My Man, A Sweet Man' comes in for the treatment. As a Motown-style pop classic, it stands for everything she undermines — white man's bread and female subservience. "We're going back," she says, "to when I was still clean!" A grotesque parody of a white person dancing follows, and she informs us that no black person could possibly have bought this record.

As for the whole racial issue, there's no question of papering over the cracks for Millie Jackson. "Why all you black kids sittin' back?" she bawls. "Can't you afford the good tickets?"

The greater part of the show is taken up by a supersex medley, a sexual decathlon to end them all. This involves all the telephone soul of long-distance heartache and local-call alibis, and gives her ample opportunity for ad-libbing.

By the end of the show, the audience was in a mixed state of ecstasy and disbelief. Millie Jackson had seriously shaken them up. But will the day come when she, like many other great soul queens, abandons sex for sentimentality?

Barney Hoskyns

Pic: Pennie Smith

Pete Townshend defiantly rebutts charges that The Who are getting old by introducing their new apprentice guitarist, 12-year-old Bert Weedon.

Pic: David Corio

Stiv Bators: does the world need a new Jimmy Pursey?

STIV WANDERS LONELY AS A CLOWN

The Wanderers Martian Dance The Straps

Lyceum

THE VENUE wasn't even populous enough to be called bare. 300 people watched The Straps with vague interest while 50 pogoed. The band play uninspired orthodox punk, which is a waste of the talents of first PiL drummer Jim Walker and bassist John Werner and guitarist brother Simon (both ex-Pack). Still, maybe the band are facing up to things: this was their farewell gig, and Walker is definitely teaming up with Wobble, and Simon forming a vocal-less outfit. In fact, one of The Straps' big problems was vocalist Jock: a stage braggart, all torso and tattoos, he's got something to say but can't get his determinedly prosaic voice to deliver the message.

As the evening wore on you learnt to be grateful for the band's self-imposed limitations. They were followed by Martian Dance, sited somewhere between punk and futurism, the missing (superfluous) link between The Skids and Spandau Ballet. MD spurn keyboards though, sacrificing all flamboyance to dour intensity. The rhythms (at times robotic Burundi) are powerful but function as part of the band's general oppressiveness.

MD are obviously bearing some sincerely serious burden, while they keep the meaning of their pessimism under lock and key and arrogantly expect the audience to be grateful. You can't tap your foot, let alone dance, to these bitter nothings, so an encore of 'Twist And Shout' came over as some dark stupid joke. Rock and roll should throw out a challenge: all MD do is throw in a great wet miserable towel.

The Wanderers are basically the former personnel of Sham 69 with Pursey replaced by American punk joker Stiv Bators; keyboards are provided by Mark Ambler, late of TRB and The Spectres. And here was another band with nothing to celebrate and nothing to condemn and who also provided more unnecessary missing links — in this case between The Pistols and Gen X!

They blurted out their turgid noise, an aural pose which seemed to be saying: 'Hey, hey we're not monkeying around, we're the real thing, r'n'r on the line'. Of course, Stiv Bators, the stupid wizened little brat, will be the first to lay his head across the tracks. Jumping, writhing, sprawling and falling, he does an Iggy routine and strips from leather jacket to frilly blouse to wesket, right down to his skeleton. Ridiculous: but people can't laugh, they paid good money.

It could be that The Wanderers have one or two decent songs, sort of Only Ones on speed, but the echoing shrill mix drowned those as well as Bators. Well, better a Kenwood mixer near your ear than a performing flea actually in it. However, small mercies like this became irrelevant by the time the band encored (who asked them back?) with members of Chelsea encouraging guitarist Dave Parsons to indulge in yet more poor person's technoflash. The crowd was by now down to 100: most of them looked like they had toothache.

Paul Tickell

ROCK GOES TO THE TOILET

Iron Maiden

Hammersmith Odeon

IRON MAIDEN — a whirlwind year of success on the crest of the new wave of heavy metal and they're back where it all began and... "fuckin' hell nothing is like London". London is the expression of mutual affection between audience and band in full bloom. London is a confrontation between two docile and regimented entities. London is just as expected and I felt weary watching it and even more weary and inconsequential writing about it.

The purpose of heavy metal

LIVE! LIVE! LIVE!

WHO? QUO? WHERE? WHEN?

AND WHY ON EARTH DO THEY BOTHER?

The Who

Wembley

BETWEEN numbers, Roger Daltrey stomps around the stage in circles: his caged frustration is as manufactured as his voice is limited. No band has had such acclaim heaped on it with a vocal point which, however powerful, is so strained and devoid of rock and roll sensuality.

It's a voice adequate to certain anthems of faraway times; so, yes, Daltrey just about acquits himself on 'Substitute' and 'Can't Explain', and even attains a sort of gimmicky brilliance on what turned out to be the rendition of the evening: 'My Generation'. For the same song Kenny Jones stopped being your humble competent servant, and with a great dense drum intro showed what he used to do with The (Small) Faces.

As a token of gratitude and to kid him that he's more than a stand-in for the ghost of Moon, The Who do 'Whatcha Gonna Do 'Bout It'. The Who playing R&B — but they don't have the right punch for it any more, the mixture of spareness, crudity and subtlety so lacking on their encores of 'Summertime Blues' and 'Twist And Shout'.

These versions were sophisticate's HM, a large lump of sound which, for all the precision of the mixing decks, was soupy and swampy.

The Who have held onto an audience, but are maestros caught in their own wall-of-sound; they started losing themselves years ago, drowning in those operas 'Tommy' and 'Quadrophenia'. Although they only do the best songs from these works ('Pinball Wizard' and '5.15') much of the dull bulky spirit of the era is continued with a heavy selection of dogged material from the last and the forthcoming album. All Townshend's flailing and wheeling seems so pointless: whipping things up for . . . some ultimate repose after the noise?

The Who, aided by John 'Rabbit' Bundrick on keyboards, keep unleashing their torrential sound, yet the effect is of coldness, of a band clamped into a groove and incapable of any depth of expression. Maybe that's why they never write love songs; not because they're sexual politics hard cases, but because they're too busy being glutted by imprecise Big Emotions.

It's almost an emotional fascism which spills all over Wembley — crowd fever without content, emphasised by the swinging arcs of Nuremburg lights and a mock-up of the digital signals in 'Close Encounters', a piece of regressive tosh which probably appealed to Townshend and his guru Meher Baba (mystic man, have you any woolly thoughts?). Follow your guru, follow the leader — follow that band!

Wembley is a chill place when thousands of bodies are warmed up on pure, pre-programmed, redundant emotion. The Who should stop doing it to people: Daltrey could spend his time saving the British film industry. Townshend could follow up that okay solo album, and Entwistle could still be The Character . . . That way we won't get willingly fooled again by these paid-up pied pipers.

Paul Tickell

Pic: Peter Anderson

Yes, these lads must be genuine. Even in an off-guard mement, those legs stay firmly asunder.

Status Quo

Hammersmith Odeon

ANTICIPATION is so much better. As an outsider it's hard not to be drugged by the enthusiasm with which Status Quo's ever young audience await their favourite institution. But the mood's dissipated in this unwilling participant once the band start playing on it by raising the curtain long before their arrival to reveal stacks of lit-up amps and, later, by flooding the stage with dry ice just before their entrance. Thus, after some half an hour's wait their followers are whipped up to a fever pitch.

It's difficult to know why they bother with such suspect manipulative effects as they're dealing with the most docile rock fans in the world. They've given Status Quo such an easy ride over the past decade, as have outsiders, who usually dismiss them by claiming they're only giving the people what they want. Status Quo's idea of "what the people want" just happens to coincide with that lowest common denominator of music: 12 bar boogie.

In form they don't do much less than the critically favoured minimalists The Ramones, but at least The Dum Dum Boys fashioned their own startlingly distinctive sound and wrote enough great mini-satires for one excellent album. Status Quo, on the other hand, have one good song in them, which they've subsequently washed threadbare and spun out through no end of hits and albums.

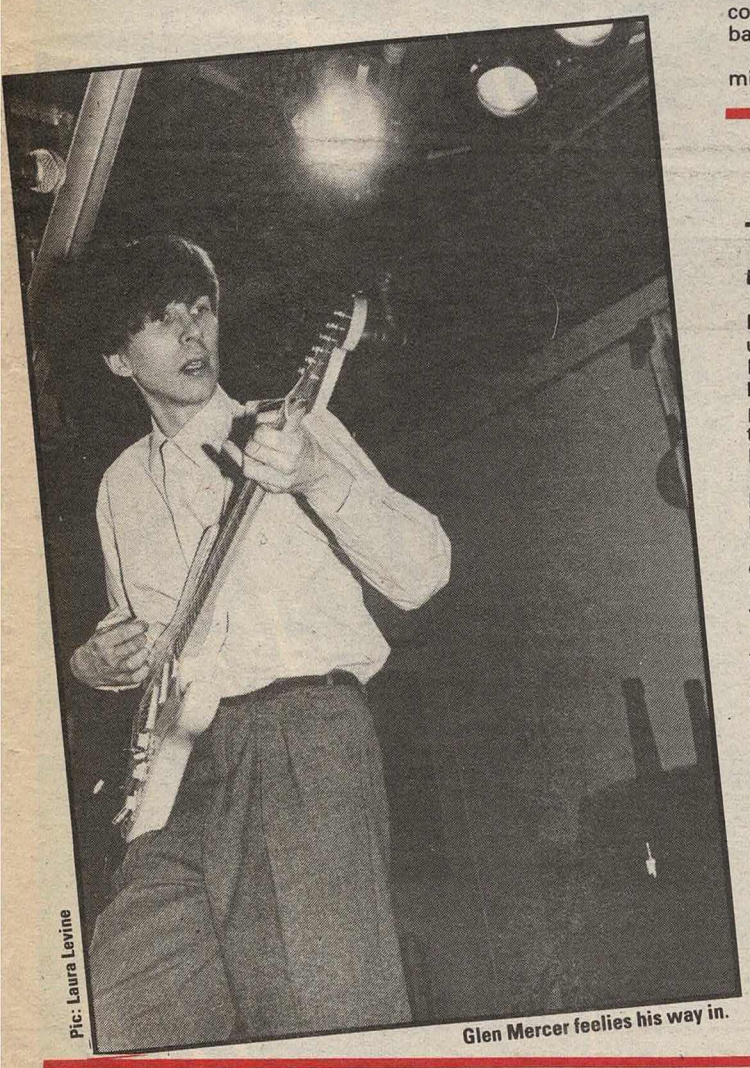
Status Quo have survived so long by persisting with the myth that they're no different from the audience. Early on, Francis Rossi has the lights thrown on his reflections, remarking: "Nice to have a look at yer, coz there's not many of yer that look much better than we do." And on again with the boogie. Masculine innuendoes and slurs follow and all are lapped up uncritically.

Their concerts are less about appreciation than insatiation, they're about drinking in as much as possible of the same, bland substance until you fall over or it's closing time — whichever comes first.

Minimal variation — a few tricky introductions help identify the samey songs — is dispensed with towards the end when they crank the volume up and submerge themselves in lengthier dirges.

Around here they got louder than my stowaway recorder, so I left.

Chris Bohn



Pic: Laura Levine

Glen Mercer feelies his way in.

SEE THEM — FEELIE THEM

The Feelies

New York

LONDON was decidedly underwhelmed by The Feelies' one appearance there. In America they divide their partisans, or else they are totally ignored. But I still believe in them.

The Feelies (we're talking here about guitarists Glen Mercer and Bill Million) are not *playing* at being weird or eccentric, they really *are*. That ultra-straight, all-American wimp exterior is a cover-up, beneath which lies the turbulent workings of two of the most jangled, genuinely oddball psyches I've ever had the pleasure of encountering.

On a good night The Feelies can convey a lot of their peculiar madness. They are true obsessives. I'm told that before they go onstage they get so hyped up and nervous they can't talk to each other. I'm repeating this not to spread gossip but because it helps explain what the audience sees. The Feelies' nerves drive their music into a hyper-kinetic frenzy. Like they used to say — what a rush.

Some of their career moves, or anti-career moves, have been inexplicable. Changing drummer Anton Fier's name to Andy Fisher on their 'Crazy Rhythms' album cover (because his real name wasn't "American" enough) was taking the apple-pie routine too far. The album showed up at number seventeen on a year-end national poll of American rock critics, but a lot of people were disappointed with its laid-back sound, almost the antithesis of the highly-focused rave-up they are capable of.

Feelies gigs are still rare events, so the Rock Lounge scored a coup of sorts in booking them. As usual, there was a holiday being marked (Lincoln's Birthday) but, not as usual, there is some new material sprinkled through the set.

They open with a tape, a very ephemeral, drawn-out fragment of an idea. Very Eno, very ambient. Just the kind of thing, in fact, that The Feelies like to listen to at home to soothe their nerves. But why they think they need to make their own contribution to wallpaper music, I can't figure.

The instrumental that was the first live number was also pretty boring, though less subdued than the taped stuff, and the instrumental encore was an undeveloped and undistinguished lump of sound.

In the middle of the set though, they introduce some new songs that are absolutely shining. 'When Company Comes' is The Feelies go folk-rock, all open-tuned soft guitars, with lovely snatches of sparse harmony singing at the end. 'Angels With Trumpets' redeems their new interest in instrumentals. Glen may look silly trying to make noises on a dime-store flute, but the song is full of ideas and it goes somewhere. And yet another instrumental was also good. A simple repetitive chord pattern is used hypnotically, until Anton gives a mighty kick of the bass drum and the pattern changes up into triple time. An old trick, but used very well.

The old 'Crazy Rhythms' material never sounded better, though it's played very differently these days. Instead of a massed, wall-of-sound approach, they are using separate, more complex parts. Anton's drumming is dynamic as always. Glen keeps dropping his lines, and won't look at an audience for more than three consecutive seconds. But they cook. Glen and Bill have their mikes placed at maximum distance from each other, and their amps placed so that each can only hear what he himself is doing. So they each go off into their separate corners and go crazy. Somehow it all meshes perfectly.

The Feelies will never be endearing. They come off so strange, distant and cold. Yet their music explodes with warmth, and how many true madmen is pop music graced with? Grab them before they get too frustrated, or tired, or their drummer quits. They'd be the odd men out in any town you name.

Richard Grabel

---

reviews in this paper has lost all sense of logic — they only invalidate the entire existence of both performer and listener. Although I accept the existence of two different musical worlds, two totally different ways of approaching musical, cannot begin to understand the one which I was plunged into at the Hammersmith Odeon.

If music does not stimulate emotions and senses, if it does not evoke moods, if you cannot love it, then to me it is worthless. But there can be no doubt that the packed house derive a rounded satisfaction from Iron Maiden. Automated and watertight as their reaction was, they benefited from the experience. What doesn't kill them makes them stronger, I suppose, and the catharsis inherent in the whole process of lights, smoke, demons, puffing and groaning is purgative. The audience goes through a communal bowel movement. Are you ready for 'Rock Goes To The Toilet'?

There are two ways of listening to Iron Maiden: one is staid, passively staring at the spectacle (you'd be surprised how many take this approach), slightly in awe, they nod at the reassuring and reactionary mores being re-enacted and solidified before them. Perhaps it was no surprise to find myself beside a middle-aged couple in loving embrace, the lady singing along with every song. This old world will never change

The other approach is that of historical caricature — the brainless tendon-tearing neck-shaking oblivion wherein the headbanger finds his evening's fulfillment. Objectively, a group of battery hens on instantaneous Pavlovian response. Consuming and producing a torrent of compressed tension.

Still suffering from the strictures of dictatorial potty training in infancy, I think.

Gavin Martin

SLADE

New album
'WE'LL BRING THE HOUSE DOWN'

CAT. NO. SKATE 1
Also available on cassette, cat no. KAT 1

plus
new single
'WHEELS AIN'T COMING DOWN'

cat no. CHEAP 21

both available **now**

CHEAPSKATE RECORDS LTD
RCA DISTRIBUTION

IS THERE LIFE AFTER SUICIDE?

Alan Vega: the resurrection. Pic: Philip Grey.

Alan Vega
Paris

I DOUBT if I shall ever forget my first encounter with Alan Vega; intense, psychotic wall of sound from the two-man Suicide, slotted between The Clash and the embryonic Specials. Tonight's experience could hardly be further removed from that triumphant performance.

The venue is a Parisian warehouse on the banks of the Seine, the only thing vaguely industrial in a night that had been billed as an "Industrial Event — an evening of music, films and fringe events." Ever anxious to keep abreast of fashion, the chic young Parisians flock en masse to the seedier side of town, to see and be seen.

Inside, the various youth cultures — Punks, Skins, Glitter Kids, Hippies — hang around aimlessly. Boiler-suited performance artists are going through the slow motions, devo-id of any emotional expression. Films flicker and loop on numerous screens in the two halls adjoining the main auditorium, and omnipresent video sets keep me in touch with what I'm not missing elsewhere. The whole thing smacks of those '60s B-movie party scenes. The boredom is excruciating.

First up are Orchestre Rouge, who ingloriously thrash their way through a history of music since the revolution. The French have an almost non-existent musical heritage, good copyists, but lacking the innovatory modern dance beat. We got Orchestre Rouge a la Specials, Brats and Police: they were awful, the audience loved them. I went and watched a film loop.

After the video crews have spent an inordinate amount of time self - importantly encouraging the audience to go wild for those spontaneous crowd sequence inserts, Alan Vega finally minces on stage, accompanied by an unnamed girl singer carrying the compact cassette band. Flick a switch, and off we go . . .

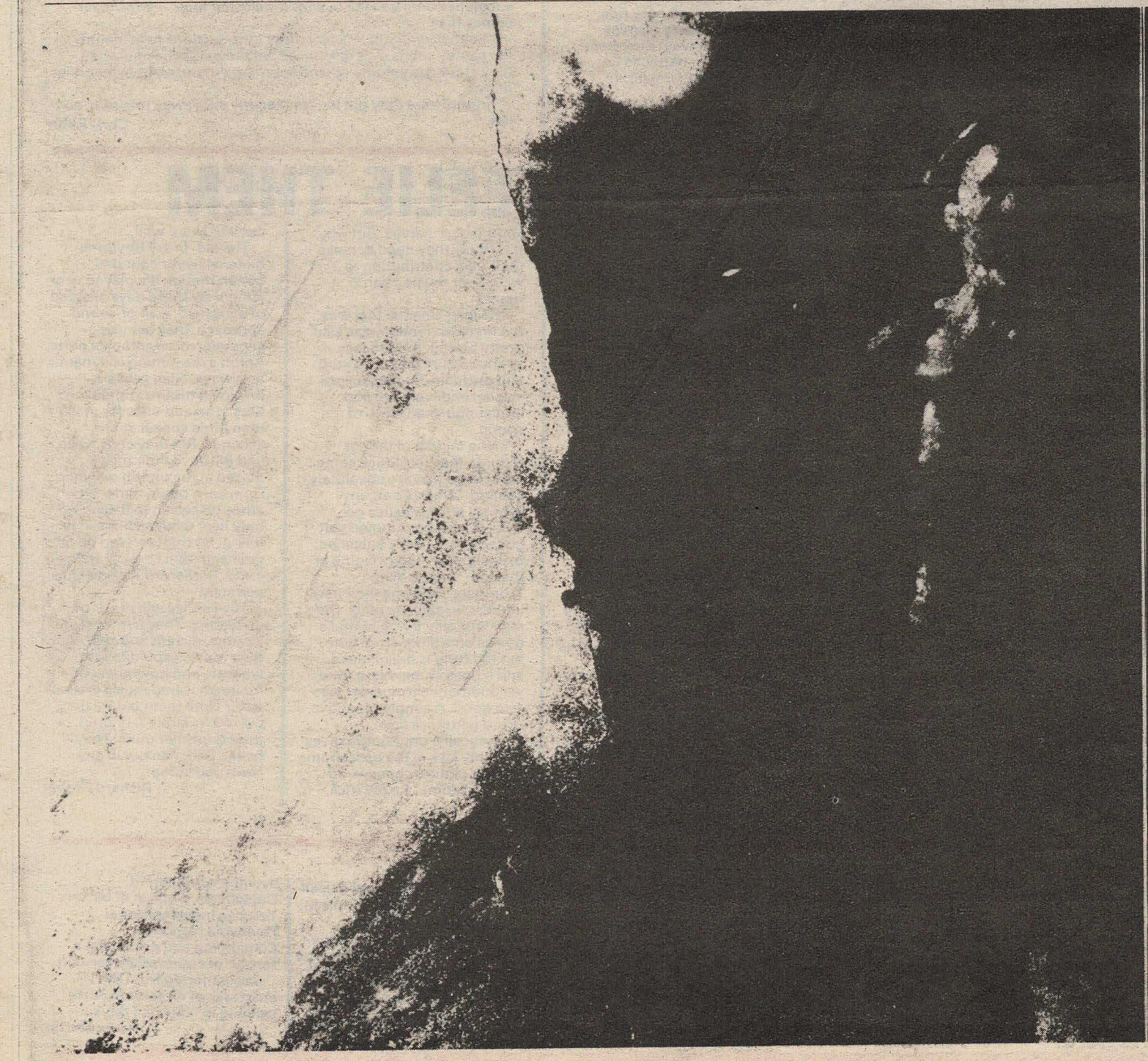
'Jukebox Babe', that spatial, revved-up, echoey Bo Diddley Beat — already a hit in France, and begging release here — Vega shrieking and staring like Gary Glitter going on Johnny Rotten. This justified the wait, and the audience went wild.

After 'Fireball', Vega introduced 'Lonely' as a tribute to Elvis Presley. The slow ballad did not fit in with most people's idea of a party and they made their feelings known, shouting and whistling. As if to add insult to injury, the tape machine started cutting off and on, leaving the hapless Vega to contend with two rebelling factions. Precious posturing rapidly degenerated into tedious tantrums. Meanwhile a replacement machine was coaxed into life.

"Vote for the other guy, whoever he is" (election time is nigh in France), and "patience, patience," were the profoundest statements Vega could muster.

With the band reinstated through a new outlet, Vega nonchalantly sang through 'Bye Bye Bayou', before throwing the mike to the ground and disappearing. He seemed a man thoroughly pissed off. So was I.

Philip Grey



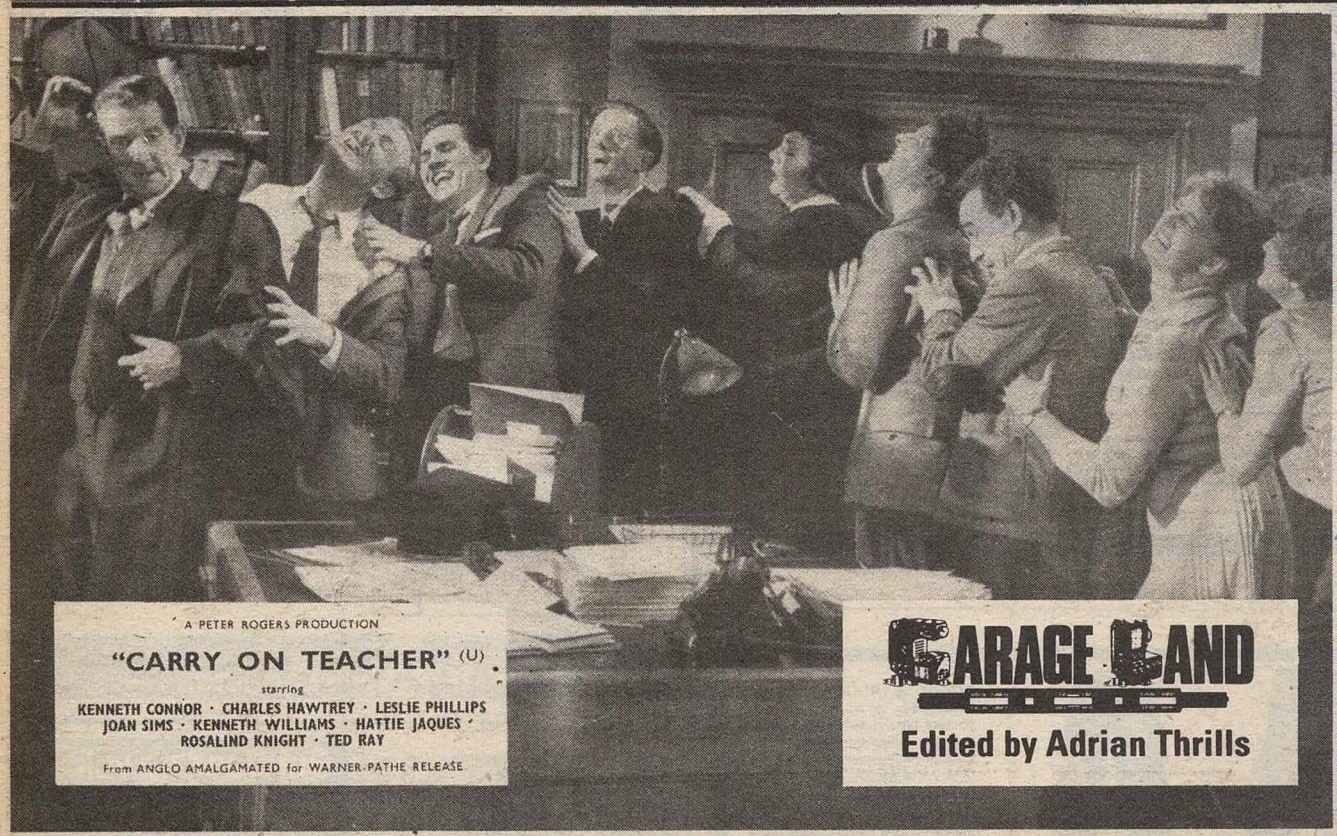
bauhaus

45 kick in the eye

beg54

Beggars Banquet

DATA CONTROL GARAGELAND LIVE ADS


A PETER ROGERS PRODUCTION
"CARRY ON TEACHER" (U)
starring
KENNETH CONNOR · CHARLES HAWTREY · LESLIE PHILLIPS
JOAN SIMS · KENNETH WILLIAMS · HATTIE JAQUES
ROSALIND KNIGHT · TED RAY
From ANGLO AMALGAMATED for WARNER-PATHE RELEASE
GARAGE BAND
Edited by Adrian Thrills

Thanks to Russell Cronin for the magisterial Madness pic.

■ Ptose Productions — you know, the French lot who put out independent cassettes — have two new offerings this month. Both compilation tapes featuring French, German, Scottish and Japanese groups, they are available by sending a subscription of £3 to PP at 12, Rue Chabaudy, 79000 Niort, France.

■ **The Kettles In Spring** have a new cassette available for £1 from Rough Trade or direct from Chris Knowles, 291 Goodwood Avenue, Hornchurch, Essex.

■ Old favourites **The Night The Goldfish Died** have a new cassette single available. Called 'Never Say Disraeli To A Cigarette', it is available from the group's Fin Club (yes, that's right). Details from 64 Moorland Road, Fratton, Portsmouth, Hants.

■ White Elephant Records release the third **Games To Avoid** tape this week. A taster for their May vinyl LP, it costs 90p from Background Music, 78 Burlesdon Road, Bitterne, Southampton.

■ The Eddie Chippington label release a compilation cassette featuring the **Miserable Gits, Gary Newman, the Rocking Rebs, 031** and **The Modern Day Insects.** Titled 'Rip It Up', it costs £1 from Eddie Chippington, 11 Melbourne Street, Worcester.

■ 'Media Alert', an 11 track tape by the **Paramedic Squad** is available for £1.20 from RISS, 42 Meredith Road, Stevenage, Herts.

■ **The Zimbabwe Brothers** have released a compilation cassette of previous tape efforts, available for £1 from Paul Drew, 32 Charles Street, Barnstaple, North Devon.

■ **The Blank Tapes,** a duo both aged only 14, have a four-track cassette released on Splice Tapes, flatteringly titled 'A Load Of Rubbish'. It is available for 50p plus an SAE from the Blanks at 73 Dovedale Road, Offerton, Stockport, Cheshire.

■ Chaos Breweries Tapes of 71 Devonshire Road, Sheffield, have put together a compilation tape of eight "futurist" groups. The beau bands featured include **Rentakil, Loss Of Head, The Secret People, Panacea, The Flowing Feilan, Datonik Poko** and **Kable Truth.** The fifteen track C60 costs £1.50 from CBT.

■ Edinburgh group **Insect Bites** have a four-song cassette out on their own Rehearsed Music label titled 'Arms And Legs'. It is available by sending an SAE plus either a blank tape or £1 to Colin Bendall, 8 Tantallion Place, Edinburgh.

■ **The Riptoids** first cassette, a C90 'Eidetic Image', is available for £1.50 or a blank tape from Richard Coburn, Moonlight Record Company, PO Box 21207, Christchurch, New Zealand.

■ Kent group **We Do It In The Dark** have a cassette 'Live Doings In The Dark, the first of an occasional series, available for £1 from Steve Driver, 92 Chatham Hill, Chatham, Kent.

■ The latest cassette release by Luscious Orb (50 Albert Road, Levensholme, Manchester) is **Graham Massey's** 'The Loss Of Life With Dignity', available for £1.75 including postage.

■ Working Man's Tapes have released a three-track cassingle by **Jap Connection,** an electronic trio inspired by Yellow Magic Orchestra. It is available for a blank cassette/SAE from WMT, c/o Mike Lewis, 18 Edward Henry Street, Rhyl.

■ **Dead On Arrival** — who claim to be the only Mersey group not yet featured on John Peel's show — have a cassette long-player out. It is available for £1.50 or a blank tape from M. Webb, 27 Assissian Crescent, Bootle, Liverpool.

■ **Simon And Steve,** a post-surnames group from Kent, have a 20 track cassette entitled 'Home Grown Favourites' available for £1 for 18 Bubblestone Road, Otford, Sevenoaks, Kent.

■ **Lethal Dose** put out their four-track cassette 'LD 50 Tests' for a quid this week. It is available from the group themselves at 13 Rockford Court, Stapleford, Notts.

■ A C60 featuring "serious" groups from the St Albans area including **The Bodies, The Seen, Flash Gordon And The Psychotic Moonbeams** and **The Lumberjacks** is available for £1.80 from Grey Wall, 10 Avenue St Nicholas, Harpenden, Herts.

■ Birmingham group **ABOW** have released their first cassette for £1.50. It is available from Jake Simmons, 75 Dawlish Road, Selly Oak, Birmingham.

■ **The Dangerous Brothers** release their 12-track C40 cassette 'Going Shopping' on Sheep Worrying Tapes, obtainable by sending £2 to Sheep Worrying at 34 Alfoxton Road, Bridgewater, Somerset.

■ Two London acts, **Graham Jenkins** and **The Quids,** release their first cassettes this week, available for just 55p each from Graham Jenkins at 31 Sovereign House, Cambridge Heath Road, London E1.

■ 'Great Disasters That Shook The World' is the title of a cassette by **Prince Kermit** and **Gainmaster Mick,** available now for £1 from Old Town Records, High Street, Hemel Hempstead, Herts.

LIVE! EXTRA

HAMMERSMITH PALAIS
Derek Block presents
the ATHLETICO SPIZZ '80
SPIZZLES
DEPARTMENT S
PLUS SPECIAL GUESTS
TUESDAY 21st APRIL 7·30pm
ALL TICKETS £3·00
FROM BOX OFFICE (01-748-2812), PREMIER BOX OFFICE, LONDON THEATRE BOOKINGS, HONKY TONK, & USUAL AGENTS.

Rainbow
232 Seven Sisters Road, London N4. 01-263 3148
Weds. 1st April
The MO-DETTES
The Belle Stars £2·50
Thurs. 2nd April
John Cooper-Clarke
+Support
£2·50 in adv. £3·00 on door
Fri. 3rd April
RONNIE LANE AND HIS BAND
£3·00 in adv. £3·50 on door
Sat. 4th April
FUTURIST NIGHT
Bands to be announced
Sun. 5th April
REGGAE NIGHT
BLACK SLATE
£2·50
London's new LIVE MUSIC venue at the RAINBOW

BRUNEL ENTS PRESIDENT
In The Kingdom, Room
Kingston Lane,
Uxbridge, Middx.
NOTE NEW DATE
Sunday 29th March
NEON BLONDES
+ Support
£1 on door 8pm
Enquiries Uxbridge 39125.

CLUB 94
94 Parkway – Camden Town
(Camden Town Tube)
Sat 21st March £1
THE GATECRASHERS
(+ Rue de Marx)
Sunday 22nd March 70p
THE QUARKS
+ The Voms
(Featured Cassettes – Casa/ Jump Squad/The Mind)

FINAL SOLUTION PRESENT
BAUHAUS, CLOCK DVA & TORSO
Hoxton Hoopers
9.00PM-3.00AM, MON. MARCH 30TH
OVER 18's ONLY. HEAVEN IS UNDER THE ARCHES AT CHARING CROSS, WC2. TICKETS £3.00 FROM BEGGARS BANQUET, SMALL WONDER, ROUGH TRADE, HONKY TONK, BONAPARTE (KINGS X) & PREMIER BOX OFFICE OR ON THE NIGHT

MORE MAIL ORDER
TO ADVERTISE RING 01-261 6172

STRONG, SMART AND TOTALLY UNIQUE. THE TRANS 400 DJ RECORD CASE.

If you're a professional DJ, here's something you won't want to ignore.

The Trans 400 DJ record case.

Just look at what it has to offer.

- Exclusive hardened aluminium framing system with quality locks.
- Tough exterior in moulded ABS.
- Padded lining throughout.
- 2 accessory compartments.
- Strong double handles.
- Carried as a suitcase—much lighter than wooden boxes—weighs only 7½lbs.
- Removable lid for ideal presentation.

This fine quality case—developed by a leading manufacturer and the first of its kind—can be yours for just £49.00 (plus £3.00 p&p).

The Trans 400 measures 30" x 12" x 8" and has an approximate loaded weight of 45lbs.

To Showcase Marketing Limited, Premier Works, P.O. Box 542, Tame Road, Witton, Birmingham B6 7HS.
Please send me _____ Trans 400 DJ record case(s) at £49.00 each (plus £3.00 p&p). I enclose cheque/postal order for £_____ or debit my Access/Barclaycard Account.
Account No _____
Signed _____
Name _____
Address _____
_____ ME1

SHOWCASE
Showcase Marketing Limited, Premier Works, P.O. Box 542, Tame Road, Witton, Birmingham B6 7HS.
(Registration No. 928674)

FAB-GEAR
42, CALL LANE. LEEDS

MILITARY JACKET BRAND NEW BLACK WOOL + GOLD BRAID RED WOOL + GOLD BRAID PROPERLY LINED BRASS BUTTONS S M L £30.00 POST INC
COLONIAL SHIRT COLLARLESS PLAIN WHITE 12.99 PLAIN BLACK 12.99 WHITE WITH STAND COLLAR 13.99 + 0.75 P-P EACH P.V.C. JEANS BLACK 26-34 9.99 + 0.75 P-P EACH SEND TO FAB GEAR M.O. 42 CALL LANE LEEDS 1 COME TO X CLOTHES SAME ADDRESS GO TO STREET CLOTHES TOP SHOP OXFORD CIRCUS LONDON

LOOK! STORE YOUR RECORDS SAFELY—THE GREAT CRATE WAY
For the price of an album you can store 100 LP's!
Natural pine. Easy-to-assemble complete kits 16¼" x 13½" x 13½".
Just send £5.99 (includes p+p & VAT)
Full money back refund on return of complete pack
Send name & address + cheque / P.O:
GREAT CRATES, 24-26 TELFORD WAY ACTON, LONDON W3 7XF

ABC
London's Leading Motor Cycle Clothing Centre
Look like a winner with the really unique range of Motor Cycle Clothing from ABC. You won't find a wider choice anywhere of imported leather suits and jackets from the U.S. and Europe plus the finest quality U.K. brand names. And there's a great selection of U.K. and imported leather jeans, helmets, oversuits, anoraks and boots at value for money prices.
abc
231 Earls Court Road, London SW5 9AH
01-373 4737.

Genuine Govt. Surplus Kit.

These authentic NYLON BOMBER JACKETS are new USA issue with orange reversible lining and knitted cuffs and waistband. Just state height and chest and send only **£23.50 + £1.50 P&P.**

These Olive Green combat jackets are authentic Italian NATO Forces. With 4 pkts & padded elbows. Button front & elasticated waist-band. In TOP re-issue condition. Just state height & chest. Send **£6.50 + £1.50 (P&P)**
These Olive Green Italian fatigue trousers have 2 rear & 2 side pockets. With padded knees & zippered bottoms for easy wear with high boots, just state waist & inside leg. In TOP re-issue condition. Send only **£4.50 + £1.25 (P&P)**
(Any quantity of kit just add £1.50 p/a)
SILVERMANS (NME)
MILE END, LONDON E1
Tel: 01-790 5257
Personal callers Monday-Friday
Almost anything in Govt. Surplus

COLIN NEWMAN
DEPARTMENT S
THE BIRTHDAY PARTY
APPEARING AT THE THE VENUE VICTORIA
THURSDAY MARCH 19th FROM 7pm
TICKETS PRICED AT £2 ARE AVAILABLE FROM THE VENUE BOX OFFICE 834-8652

Wilf A. Walker for BLACK PRODUCTIONS presents
RICHIE HAVENS
The BREAKFAST BAND
The BODY VIBES BAND
THE VICTORIA ROOMS
Clifton, Bristol
BO (0272) 299105
Fri. 27 March 7.30pm
PORCHESTER HALL
Porchester Road
London W2
BO (01) 837 0041
Sat. 28 March 7.30pm
ROYAL COURT THEATRE
Roe Street, Liverpool
BO (051) 708 7411
Sun. 29 March 7.30pm
Benefit in support of the Institute of Race Relations and the United Defence Committee

GUITAR TUNING MADE EASY

AURAL GUITAR TUNER

THE LATEST ELECTRONIC TUNER FROM U.S.A.

ACCURATE AND SIMPLE TO USE

PLACE ON GUITAR, SELECT NOTE, PLUCK STRING AND SOUND WILL BE HEARD IN EARPHONE ONLY WHEN TUNED CORRECTLY. NO MUSICAL SKILL REQUIRED

THE COMPLETE ANSWER TO GUITAR TUNING

PRICE INCLUDING EARPHONES, BATTERY, PACKING AND POST **£22.95**

BRADMATIC LTD. (Dept N)
338 ALDRIDGE ROAD,
STREETLY, SUTTON COLDFIELD,
WEST MIDLANDS B74 2DT
Tel: 021 353 3171

SPIT THE DOG

Dear Spit Fan, For Information of Offical 'T' Shirts, Badges and Posters

Write to:
Spits Post,
158 College Road,
Crosby, Liverpool L23 3DP
Enclosing S.A.E.

Thank You Spittingly

gemini

For all enquiries and quick delivery telephone orders to 0270 214736

KicKers

Direct Price only **£29.95** INC POSTAGE

NEW Latest Fashion

Double Breasted Shirts. Polyester/Cotton. Red, White Black Green, Royal Blue, Burgundy, Grey. Sizes 32" to 42" **£12.95** incl. postage
Please state second colour choice

The Original French Jean Boots and Shoes that brought colour to jaded feet all over Europe. Made from top quality Nubuck Leather with thick crepe soles for long life. Available in Boots and Shoes same price. Colours: Navy, Brown, Beige, Green, Grey, Burgundy, Red and Black.
PLEASE STATE SECOND COLOUR CHOICE

When ordering goods, please write your name and address clearly and be sure to state size(s), colour(s) etc. Your co-operation will help get the goods back to you quickly

Make cheques/postal order payable to: Gemini Mail Order (M.M.) and send to, **Gemini Boutique, 102 Victoria St, Crewe, Cheshire**
Access and Barclaycard welcomed just telephone your card number
Money back guarantee if returned within 7 days

NEW
CAVALRY STYLE SHIRT
15·50 INC P&P
SIZES 15-S-M-L
COLOURS WHITE CREAM BLACK RED BLUE
CONTRAST LAPEL CONTRAST BUTTONS
TERYLENE/WOOL BLACK · BLUE · MAROON MIX
16·99 INC P&P
LIMITED EDITION 20 PLEAT BOWIE PANTS DARK TARTAN

CHEQUES - P.O.s - TO: THE ALIEN 20, CORPORATION ST., BOLTON. LANCS.

MINIS

PLASTIC SKIN MINI SKIRT *(illus.)*
Very soft and shiny, close fitting, black, superb quality, sizes 10-18 ..... **£9.99**

PLASTIC SKIN MINI DRESS
High neck, short sleeves, black, stunning, sizes 10-18... **£18.95**

TROUSERS

STRETCH DENIM JEANS
Tightest fit yet. Amazingly comfortable. Sizes 10-14 only **£13.99**

LEATHER
Top quality, any colour. Up to 36" waist **£48.00**

PLASTIC SKIN DRAINPIPES
Soft Tight Fitting. Slightly stretchy. Black. Sizes 10-18.. **£18.95**

LYCRA JEANS

Bright and tight. The original and best American stretchy lycra, black, gold, silver, navy, red, junge green, shocking pink, sizes 8-14 ..... **£16.00**

Postage add 50p minis, 75p trousers
Cheques/P.O.s to

TRINITY FASHION (Mail Order)
80 Balham High Road, London SW12
Tel: 01 673 8638, ext 5

TO ADVERTISE IN THE MAIL ORDER SECTION PHONE CHRIS ON 01-261 6172

BONDAGE TROUSERS Heavy back leg zips, leg ties, side pockets, tartan bumflap, and strap. Colours — black drill & red tartan. Sizes — 24-32 *(even sizes only)* **ONLY £14.99 INC P&P**

ZIP 'CLASH' TROUSERS A lot of zips on front and back of trousers. Large pockets and extra pocket on side of leg with zip 'D' ring and dog clip. Colours — black drill, red drill, red tartan. Sizes — 24-32 *(Even sizes only)* **ONLY £14.95 INC P&P.**

BOWIE TROUSERS
Multi-pleated trousers, baggy. Sizes 24-32 — even sizes only. Colours — red, white, black and tartan. **ONLY £12.50 INC P&P.**

Orders should be addressed to:

P LEACH, 50D REDCLIFFE GDNS, CHELSEA, LONDON SW10

Money Back Guarantee if goods are unsatisfactory.

Cheques should be made payable to P. Leach.

The first **STRAY CATS** poster. Japanese promo. £1.50 ea.

THE FILM OF THE BEST OF BRITISH SKA ... LIVE!

Promo poster from the film "Dance Craze" 75p ea.
Price incl. p&p. Posters sent in tubes. Allow only 5 days for despatch.
Send P.O.'s/chqs or cash to:
FAN CLUB CENTRE (N)
33 Norton Rd, Hove, Sussex.

Outstanding value EXOTIC BRIEFS For men.

GREAT NEW STYLES
GUY Very brief pouch, backless with G-string. Great under tight trousers – no visible outline. Peacock blue, lemon, red, trilobal. Sizes S, M, L. £1.60 each. £2.90 two pairs, £4.00 three pairs
PARISIENNE Continental cut in stretch nylon with narrow high fitting sides. Highly recommended. Black, blue, red, white. Sizes S, M, L. £2.45 each, £4.45 two pairs, £6.00 three pairs
ERROL Fantastic new backless pouch, specially moulded padding for a really masculine outline. Stunning effect in shiney trilobal. Red, black, flesh. Sizes S, M, L. £3.25 each, £5.50 two pairs, £7.75 three pairs
All briefs guaranteed top quality, complete refund if not 100% delighted. FREE brochure full of exciting styles with every order or send 2 × 12p stamps for brochure only. State waist size when ordering. Add 25p p&p to orders.
FREE GIFT VOUCHERS WORTH £6·90
* VERY FAST SERVICE *
kiniki DEPT. M 83 HIGH STREET, TUNSTALL, STOKE-ON-TRENT, ST6 5TA

PRINTOUT PROMOTIONS

"The Mail Order People You Can Trust!"

◀ BLACK COMBAT SHIRTS. Ex-army shirts. Grade 1 quality. The ONLY shirt to wear !!! Please remember to state chest size with your order. £6.95+50p p&p.

U.S. ARMY MAC. Real regular issue mac with waist belt, pockets and extra lining. Warm and tres trendy. State chest size. Unrepeatable value at only £14.95+£1.50 p&p. ▶

◀ BLACK DRAINPIPES. Cotton-drill trousers in black, red, olive or white. State waist size. Superb value at only £11.95+80p p&p.

BLACK COMBAT JACKET. Hardwearing Grade I used quality combat jacket. The best available at only £9.95+£1 p&p.

STRING VEST. Ex-army, chunky black string vests. State chest size. £2.95+60p

CAMOUFLAGE BONDAGE TROUSERS. Made from genuine army camo material with loads of zipps, straps and "D" rings. Great value at £13.95+80p p&p. Please state waist size.

NEW TEE SHIRTS

Top quality, wash-fast prints on great teeshirts
ONLY £3.50+30p p&pUK SUBS (Crash Course)
ADAM ANT (Ant Music for Sex People, b&f)
DEAD KENNEDYS (Holiday in Cambodia, b&f)
DEAD KENNEDYS (Kill the Poor), EXPLOITED (Barmy Army DESTROY (Multi-colour design)
SEX PISTOLS (God Save the Queen)

Note: b&f indicates back and front print.

NEW PRINTED HANKS !!! 17" square hanks white with Seven great multicolour designs Only £1.50+20p p&p. Choose from CRASS, EXPLOITED, DISCHARGE, SEX PISTOLS, G.S.Q., ADAM ANT, DEAD KENNEDYS and BAUHAUS. Wear them round your neck or hang 'em off your belt !!!

JUMPERS ▶
Fluffy mohair-look jumpers. V-neck and unisex in brilliant "Denis-the-Menace" stripes: Black/White or Black/Red or Black/Green. State chest or bust size with your order. Great offer at £8.95 + 80p

◀ JOHNNY ROTTEN SHIRT. Made from double layer cheesecloth with long sleeves, "D" rings etc. Hard core. One size fits all. £8.95+50p p&p.

MINI-SKIRT ▶
Real short skirt, 14" above the knee. Available in Royal Stewart (Red) or Black Watch tartan or Black leather-look as shown. State hip size. Only £6.95 + 80p p&p.

LEOPARD SPOT TROUSERS. Tight-fitting cotton drill trousers printed with authentic black print. In white, yellow, or green. A bargain at £13.95+80p p&p. Please state waist size. Also available as Bondage trousers £14.95+80p p&p.

ITALIAN COMBAT JACKET Army field jacket in olive green with pockets, elbow pads. Chest size with order please. Good value at £9.95+£1 p&p.

ARMY TROUSERS. Brand NEW army style combat trousers. Side pockets and fully adjustable. Available army green, black or camouflage. A real bargain only £13.95+80p p&p. State waist size.

•REFORM FASHION•

BATTLEDRESS JACKET
Short Army jacket in navy or green. State chest size. £7.25 + 80p p&p.

BLITZ TROUSERS
Ultra fashion! Tres chic! Smart with modest six pleat top and tapered bottoms. Available in Black Watch or Stewart of Bute tartan or Black. Super value at only £13.95 + 80p p&p. State waist size!!

◀ LUFTWAFFE JACKETS. Well made German officers tunics in blue/grey with emblems and gold piping. State chest size. Only £10.95+£1 p&p.

TARTAN BONDAGE TROUSERS. Tight fitting trousers in quality material with zipps, leg straps and "D" rings. State waist size. Only £13.95+80p p&p.

BLACK BONDAGE TROUSERS. The best value around with zipps, leg straps, "D" rings. Great fit. Also available in white, red and blue. State waist size and colour preference. £13.95+80p p&p.

LEATHER JACKET ▶
Top quality black leather bikers jacket. Classic style and made from tough good quality leather. Good value at £46.50 + £1.50 p&p. Please state chest size with your order.

TARTAN JACKET ▶
The ultimate modern box jacket in Black Watch or Royal Stewart (Red) tartan. Great with our Blitz trousers. Real quality at only £24.95 + £1.50 p&p. State chest size.

Please send Cash, PO's or Cheques made out to Printout Promotions together with your full name and address and any alternative designs/colour preferences to Printout Promotions *(DEPT NT7)* 32 St. Andrews Street, Northampton. Please add an extra £2 for all foreign orders. Please note we can't accept Republic of Ireland cheques or PO's. We do endeavour to despatch your goods within fourteen days of receiving your order. We also offer a comprehensive service to wholesalers and retailers. Send S.A.E. and company letterhead for details.

CANNABIS LEAF

Unique Jewellery for you in Fabulous Precious Metals.

Our Famous Leaf Pendant 1" High

1" Solid Silver Leaf on Real Silver Chain £8.50
1" Solid Silver Leaf on Silver Plated Chain £4.95
½" Solid Silver on Real Silver Ear Hook £2.25
1" 9 carat Leaf on Real Gold Chain £40.00
½" 9 carat Leaf on Real Gold Ear Hook £10.00
½" 9 carat Leaf on Fine Gold Chain £23.00
Popular Solid Silver Leaf Ring £9.00
Popular 9 carat Solid Gold Ring £40.00

(Send size or 25p for size card)

Money to:— **ATLAS, 2a Kensington Gardens, Brighton, Sussex.**

AFGHAN COAT

REAL BR EMBR PIECE SHEEPSKIN KNEE L 40" £37.50 + £1.70 p/p
BR FRONT FUR KNEE L WAISTCOAT £18.50 + £1.20 p/p chest 34-42"

MOTORBIKE JKTS! SOFT BLACK HIDE chest 34—44" £35.50. Waistcoat £12.75 + £1 p/p

T. NEUMAN (FURS) NM
48, MANOR VIEW
LONDON N.3
(Mail Order Only)

5TH COLUMN

Mail order
2-6 COLOUR DESIGNS.
ORIGINAL T-SHIRTS

£3·50 POST FREE
overseas +50p per shirt

CLASH
1. BANK ROBBER
2. KAMIKAZE
3. LONDON CALLING
4. CHAINGANG

JAM
5. GOING UNDERGROUND
6. TUBESTATION
7. START (Tour)
8. SOUND AFFECTS (Tour)
9. WHAM (Tour)

MODETTES
10. WHITE MICE
11. BITTA TRUTH
12. STORY SO FAR
13. ELVIS
14. GENE VINCENT
15. SHANGRI LAS
16. BEATLES
17. MARYLIN
18. BLONDIE
19. SIOUXSIE

WHAM/3 Colours

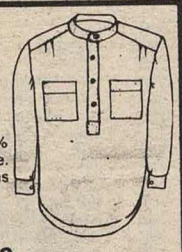
20. SPECIALS
21. BEAT GIRL
22. STAND DOWN MAGARET
23. POP GROUP
24. UK SUBS
25. GANG OF FOUR
26. BOW WOW WOW
27. ROTTEN HEADS
28. BOWIE
29. NUMAN
30. DIVINE
31. DAMNED No 2
32. JOY DIVISION
33. ORCHESTRAL MANOEUVRES
34. STRAY CATS
35. PARTY IN PARIS
36. JAMES DEAN
37. SKULL + CROSSBONE
38. BRANDO
39. POP ART MACHINE GUNS

And many more

PLEASE STATE SIZE: SMALL (32-34) MEDIUM (34-36) LARGE (38-40)
Cheques & Postalorders payable to: 5-th Column
4 The Parade, Kilburn High Road, London NW6
No Irish Postal Orders.
WHOLESALE + TRADE PRINTING ENQUIRIES WELCOME.

LIBRA MAILORDER now at

ELY ALL AMERICAN SUPERSTORE
253 PORTOBELLO ROAD, LONDON W11
(Nearest tube Ladbroke Grove)



Prison Shirt - Only £3.99
Original type prison shirt with 4 button collarless neck in 100% cotton. Stripes in purple, grey, navy, black, red and light blue. State 1st and 2nd colour choice. Sizes 36—44. Great with jeans for guys and girls. Price **£3.99** + 50p p&p.

RUGBY SHIRT only £6.99
Best quality rugby shirt with regulation collar. Colours: black, navy, red, blue & green, all with natural. Red, purple, blue & green all with grey. Plus turq/green, pink/purple, turq/purple, mint/lilac, navy/green, lime/white, yellow/navy, lemon/lilac. State first and second colour choice. Sizes XS S M & L. Price **£6.99** + £1 P&P

LIBRA MAILORDER
Please send cheques or PO's made payable to LIBRA. Access, Barclaycard and American Express welcome. Just send number and signature. Please add double postage and packing for everseas and Eire. Send to **LIBRA (Dept NME), c/o ELY, 253 Portobello Road, London W11. Phone: 01-229 7218.** *Send sae for catalogue.* Money back guarantee on goods returned unworn within 7 days. Shop opens 10 am-6 pm. Personal callers welcome. Goods paid for by PO's are despatched immediately — cheques take a little longer.

The Birth of the Blues

The original Shrink-to-Fit blue jeans
LEVI'S

It's back to the good old days folks
Original Levi's have copper rivets & button flies. 100% cotton indigo denim. Made in USA.
Tell us your actual waist and inside leg measurement and we will send you the correct size that will shrink-to-fit you. Our sizes go from 28"-50" waist. (girls give hip size)
PRICE £17.95 plus £1.15 P+P
Full refund if not delighted.
Cheques and PO's made payable to
MATCHPLACE JEANS LTD
Dept. NX, FREEPOST, LONDON SE10 8BR
Telephone: 01-853 0200
ACCESS & BARCLAYCARD QUOTE NO
FREE CATALOGUE ON REQUEST

Callers welcome at
Whistle 20 Greenwich Church St London SE10
Whistle 21-23 Earl St Maidstone Kent
Whistle 8 Monson Rd Tunbridge Wells Kent
& ALL-LEVI'S STORE 14 Monson Rd Tunbridge Wells Kent.

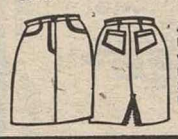
FOR DETAILS OF MAIL ORDER ADVERTISING RING 01-261 6172

FANTASTIC NEW STYLES . . . LOWEST PRICES . . . IN CARNABY STREET

Bowie suit
In Black, White, Red, Grey, Brown, Navy, Lt. Blue.
8 pleated Trousers Suit **£39.95.**
Trousers can be ordered separately in same colours as suit, 8, 16, 20 or 24 pleats all at **£15.95** each.
(State no. of pleats).

MADE TO MEASURE ANY STYLE, ANY SIZE CALL IN

STA-PRESS TROUSERS
In Beige and Prince of Wales check. Sizes: 28" to 34"
£11.99.



JEANS STYLE MINI SKIRT
In Denim
with zip detail to form back slit opening.
Sizes: 8 to 18.
Price: £8.99

UNISEX SHIRT
Cavalry style in cotton/polyester
Padded shoulders, copper buttons on front and down sleeve opening. Colours: Black or Navy. Collar: 14" to 18" **£11.99**

1930s BAGS
100% washable polyester (Boating Trousers) two pleasts each side, seamed pockets, semi-baggy on thighs, 1½" turn ups with 16" bottoms in White, Lt. Blue, Red, Black, Grey. Sizes: 26" to 36" (waist).
£11.99.

MOD TROUSERS
15" bottoms, angled side pockets with one hip pocket, 1½" loops and waistband. Colours: Black, Brown, Beige and Grey. All sizes.
£10.99.

PINAFORE DRESS
With shoulder button opening style features low waist line on to pleated skirt. Low armhole so dress can be worn with low arm hole blouse. Dress in all colours also Green Tartan. In all sizes.
£12.99.

LADIES PEDAL PUSHERS
With two back patch pockets and small side slit at hem. In Corduroy: Brown, Black, Green Polyester (all colours). Available in all sizes).
Price: £9.50.

LADIES PEDAL PUSHERS
Jean style pocket with button cuff at hem. Front features two pleats, one from waist to hem and small tuck pleat. Materials and colours as above.
£12.99.

Please state waist and inside leg measurements (girls also state hips) and second choice. Money back if unsuitable. Cheques and P.O.s to: —
ROY'S FASHIONS, 1st Floor, 45 Carnaby Street, London W.1.

HARLEQUIN
Top 50 Books

(Free Catalogue Available, Send Large S.A.E.)
Postage 80p per Book, 30p Each Extra Book

Bowie Illustrated Discography	£1.95
Bowie In His Own Words	£1.95
Bowie Biography By E. Kelleher	£3.95
Bowie Biography By P. Sinclair	£1.95
Marc Bolan By P. Sinclair	£1.95
Bowie — Discography Of A Generalist	£8.50
Encylopedia Methica	£2.95
John Lennon In His Own Words	£2.95
John Lennon — One Day At A Time	£4.25
The Lennon Tapes	£1.95
Beatles De-Luxe (Japanese Import)	£12.00
Beatles By D. Hoffman (Japanese Import)	£10.00
Beatles Movie Catalog (Japanese Import)	£7.95
Led Zepplin Japanese Photo Book	£4.95
Motorhead — Born To Loose	£1.25
Queen Words & Pics	£1.50
E.L.O. Story By Bev Bevan	£3.95
Mods! (100's Of Pics)	£3.95
AC/DC Back In Black	£3.50
10 Drft. Trouser Press Magazines	£7.50
Kate Bush Illust.	£3.95
Kate Bush Biography	95p
Kate Bush — Best Of	£4.25
Jam — Modern World (Biog)	£3.95
Police Tour Of Japan (Japanese)	£5.95
Queen Tour Of Japan (Japanese)	£5.95
Japan — A Music Life Special (Japanese)	£5.95
Japan — Live In Japan (Japanese)	£5.95
Jam — Sound Affects	£3.50
Roxy Music — Flesh & Blood	£3.50
Adam & The Ants — 2 Poster Magazines For	£1.00
Led Zeppelin — Viva Rock (Japanese Imports)	£5.95
Kiss Encyclopedia (Japanese)	£5.95
Kiss — Music Life Special (Japanese)	£6.95
Clash Songbook No. 1	£3.50
Clash Songbook No. 2	£3.95
Clash Before And After	£4.50
Genesis Illust. Lyrics By Kim Poor	£5.50
Rush Hemispheres	£3.95
Rush Permanant Waves	£4.95
Rush Words & Pictures Vol II	£2.50
Wings Over U.S.A.	£3.25
Iron Maiden Songbook	£2.95
Illust NME Book Of Rock	£5.95
Genesis — I Know What I Like	£7.95
Led Zeppelin In Trho' The Out Door	£7.95
Elvis Costello Dictionary	£3.95
Rolling Stones Illust. Dictionary	£1.95
Rolling Stones In Their Own Words	£2.95
Hot Wacks Quarterly	£1.50
The Jam By Miles	£1.50
Talking Heads By Miles	£1.50
Gary Numan By Computor	£2.95
The Ramones By Miles	£1.50
Pink Floyd — Illust Discography	£1.95
The Who — Illust Discography	£1.95
The Clash By Miles	£1.50
The Police By Miles	£1.50
The Pretenders By Miles	£1.50
Led Zeppelin Paperback	75p
Life & Times of Bowie	£1.25

HARLEQUIN
68 St Petersgate
Stockport SK1

BOY

·153 KINGS ROAD·LONDON S.W.3·

·THE ORIGINAL AND AUTHENTIC·

BOY
·INSPECTOR JACKET· Light Cotton Canvas with 12 zips and 3 pockets· High collar with black or red piping· Available in Black, Red, Tartan (wool and synthetic compound)· Colours matching Conductors and Boy Bondage· Small·Medium Large·Delivery 7-10 days· £23 inc. P. and P.

BOY
·BONDAGE TROUSERS·Tight fitting highwaisted jeans·six 6" zips· two 18" & one 22" zips·5 pockets· 3 D rings· 100% cotton· ·Available in black·white· green·red and tartan (wool and synthetic)· Waist sizes: 26·28·30· 32·34 long leg· Delivery 7-10 days· ·£17·50 inc. P. &. P.

·BLACKMAIL·Mail Order CATALOGUE £1·25·
·Wholesale price list available · All prices inc. P. & P. within U.K.·

LESLEY PROMOTIONS THE BEST FOR PRINTS PHOTOS POSTERS

ILLUSTRATED CATALOGUE SEND JUST 80P

TEMPTATION GIRL V6144 36"x24" 92 x 61cm £1.95

THE SEVENTH DAY (VANDENBERG) V5181 37" x 25" 94 x 64cm £2.50

KATE BUSH V1167 31" x 23" 79 x 59cm £1.60

TIGER AND CUB M1627 25"x38" 63x93cm £1.95

ANDROIDS V1136 31"x23" 79x59cms £1.95

ADAM & THE ANTS P3302 38"x25" 63x93cms £1.60

THE DOCTOR V5543 36" x 24" 92 x 61cm

JAMES DEAN P3237 B/W 25"x38" 63 x 93cm £1.95

WHY M1697 B/W 38" x 25" 93x63cm £1.95

THE SEASON OF THE WITCH V1133 31" x 23" 79 x 59cm £1.95

MARILYN MONROE S1387 39" x 27" 100 x 68cms £1.95

AC/DC P3206 25" x 38" 63x93cm £1.60

WHITESNAKE P3254 25"x38" 63x93 cms £1.60

THE JAM V6153 37" x 25" 94x64cms £1.60

BLONDIE V1154 31" x 23" 79x59cms £1.60

ABBA (GIRLS) V1229 31"x23" 70x59cms £1.75

JOHN LENNON B2561 38"x25" 63x93cms £1.60

RUSH K4062 35" x 23" 90x59cm £1.60

THE BEATLES V1066 31"x23" 79 x 59cms £1.60

XANADU S2115 OLIVIA NEWTON-JOHN 39" x 27" 100 x 68cms £1.95

BLONDIE V1169 31"x23" 79x59cms £1.60

OLIVIA NEWTON JOHN S2102 39"x27" 100x68cms £1.95

KATE BUSH S2049 39" x 27" 100x68cms £1.95

SR71 BLACKBIRD M1665 25"x38" 63x93cms £1.95

JOHN & YOKO P3308 25"x38" 63x93cms £1.60

QUEEN P34 25"x38" 63x93cms £1.60

BRYAN FERRY V1168 31" x 23" 79x59cms £1.60

DAVID BOWIE S1698 39" x 27" 100x68cm £1.95

GENESIS P3296 25" x 38" 63x93cm £1.60

CLASH V6150 37" x 25" 94x64cms £1.60

MADNESS V6157 25" x 37" 64x94cms £1.60

PINK FLOYD P3208 25x38 63x93cms £1.60

MOTORHEAD P38 25"x38" 63x93cms £1.60

GREENSLADE SEA (ROGER DEAN) RD15 28"x38" 70x100cm £1.95

STING V1172 31"x23" 79x59cms £1.60

BRUCE SPRINGSTEEN P3276 25"x38" 63 x 93cms £1.60

LED ZEPPELIN	P3133	FARRAH	
LED ZEPPELIN	P3086	FAWCETT–MAJORS	W41
LED ZEPPELIN	P3246	JACLYN SMITH	W42
KISS	P3236	KATE JACKSON	W43
KISS	P3171	CHERYL LADD	W20
PINK FLOYD	P3064	FLEETWOOD MAC	W69
THIN LIZZY	P3157	SPECIALS	V6158
JIMI HENDRIX	P3040	THE PRETENDERS	V6155
JIMI HENDRIX	P3260	CLIFF RICHARDS	V6148
DEEP PURPLE	P3283	THE WHO	V1203
TED NUGENT	P3256	OLIVIA	
SHOWADDYWADDY	P3045	NEWTON–JOHN	V1156
VAN HALEN	P3251	OLIVIA	
MOTORHEAD	P3232	NEWTON–JOHN	V1090
ELVIS COSTELLO	P3223	THE BEATLES	V1204
THE WHO	P3227	JOHNNY ROTTEN	V1211
VAN HALEN	P3251	DAVID BOWIE	V1053
JETHRO TULL	P3264	DAVID BOWIE	V1131
KATE BUSH	P3184	HAZEL O'CONNOR	V1269
KATE BUSH	P3222	RAINBOW	K1244
KATE BUSH	P3250	AC/DC	K1246
THE UNDERTONES	P3252	BLACK SABBATH	K1223
E.L.O.	P3198	RUSH	K1237
WINGS	P3274	U.F.O.	K1247
JUDIE TZUKE	P3224	KATE BUSH	K1249
ABBA (GIRLS)	P3270	QUEEN	K1263
ABBA (GIRLS)	P3189	DAVID BOWIE	K1241
ABBA	P3190	DAVID BOWIE	K1234
STIFF LITTLE FINGERS	P3297	THIN LIZZY	K1256
BOOMTOWN RATS	P3187	THIN LIZZY	K1222
U.F.O.	P3210	THE JAM	K1264
RUSH	P3196	JUDAS PRIEST	K4064
ROD STEWART	P3199	BLUE OYSTER CULT	K4004
OLIVIA NEWTON–JOHN	P3193	LED ZEPPELIN	K4030
BOB DYLAN	P3212	POLICE	K1258
THE SCORPIONS	P3231	STING	K1259
SPECIALS	P3269		
THE PRETENDERS	P3272	**POSTERS @ £1.75 B/W**	
ELVIS PRESLEY	P3267	BEETHOVEN	K222
ELVIS PRESLEY	P3275	ASTAIRE & ROGERS	K1195
		HUMPHREY BOGART	K107
EARTH, WIND AND FIRE	P3262	HUMPHREY BOGART	K2016
ROLLING STONES	P3092	MARLON BRANDO	
SUPERTRAMP	P3278	(ON BIKE)	K2011
YES	P3173	CHARLES BRONSON	K2008
VILLAGE PEOPLE	P3225	JAMES CAGNEY	K1202
SECRET AFFAIR	P3261	BETTE DAVIS	K2010
SELECTER	P3279	JAMES DEAN	K118
LINDA RONSTADT	W57	JAMES DEAN	K2005
LINDA RONSTADT	W58	CLARK GABLE	K2006
BEE GEES	W56	JEAN HARLOW	K2007
FONZ	W55	BUSTER KEATON	K2015
ROBERT PLANT	W51	KING KONG	K2004

ALL THESE FULL SIZED COLOUR POSTERS @ £1.60 EACH

BOB MARLEY	P3094
BLONDIE	P3287
BLONDIE	P3266
BLONDIE	P3167
BLONDIE	P3200
BLONDIE	P3216
BLONDIE	P3265
IAN DURY	P3260
QUEEN	P3174
GENESIS	P3166
THE STRANGLERS	P3158
THE STRANGLERS	P3263
GARY NUMAN	P3247
STING	P3248
POLICE	P3242
THE JAM	P3217
CLASH	P3195
THE BEATLES	P3131
BLACK SABBATH	P3285
IRON MAIDEN	P3284
BRYAN FERRY	P3245
BRYAN FERRY	P87
ROXY MUSIC	P3224
SIOUXSIE	P3290
CLIFF RICHARD	P3249
JUDAS PRIEST	P3255
CHARLIES ANGELS	P3258
STATUS QUO	P3238
STATUS QUO	P3100
SEX PISTOLS	P3226
SID VICIOUS	P3243
MADNESS	P3273

LAUREL & HARDY	K138	ENGLAND	
LAUREL & HARDY	K1178	FOOTBALL TEAM	P3281
HAROLD LLOYD	K2014	OLIVIA	
STEVE McQUEEN	K2012	NEWTON–JOHN	S1889
MARX BROS	K2013	WINGS III	S1983
PAUL NEWMAN	K2017	CLIFF RICHARD	S2051
ELVIS PRESLEY (ON BIKE)	K6	MAN UNITED FOOTBALL TEAM	S1980
ELVIS PRESLEY (GUITAR)	K1523	POLICE	S2052
EDWARD G. ROBINSON	K1201	KARATE	M1241
MARILYN MONROE	P3106	E.L.O.	1926
MARILYN MONROE	P3294	JOHN LENNON	S2448
JOHN LENNON	V1224	GRETA GARBO B/W	M1680
POSTERS @ £1.75 COLOUR		THE INCREDIBLE HULK	S1921
J.R. LARRY HAGMAN	P3288	YAMAHA XS 1100	V6041
BO DEREK	K7116	HONDA CBX 1100	V6062
JAMES DEAN	K4007	KAWASAKI	S1830
WORZEL GUMMIDGE	P3259	MV AUGUSTA GRAND PRIX 1100	S1880
CHE GUEVARA	P3282	HARLEY DAVIDSON ELECTRAGLIDE 1200	V1045
CHERYL LADD	V1151	EASY RIDER	MO364
JOHN WAYNE	V1157	**NUDE GIRLS**	
CHER	P3257	CHRISTINA LINDBERG	V4708
BATMAN	P3163	MARIANNE	M1670
SUPERMAN	P3163	NICOLE	M1675
SUPERMAN	P3164	ROXANNE	M1701
BRUCE LEE	P3017	LULU	M1389
BRUCE LEE	P3018	TANYA	M1700
CLINT EASTWOOD	P3289	PIPPA	M1702
CLINT EASTWOOD	P3130	HEIDI	M1658
CASABLANCA (FILM POSTER)	K2001	**Giant £2.95 50inch X 34inch – 127cm X 86cm**	
POSTERS @ £1.95		G1 DAVID BOWIE	
POSTERS £1.95		G2 BLONDIE	
MARILYN MONROE	M1385	G3 KISS	
MARILYN MONROE	V1059	G4 ROCK GIANTS	
MARILYN MONROE	V5495	G5 ELVIS PRESLEY	
MARILYN MONROE	V1084	G6 STATUS QUO	
CHICAGO SKYLINE	M1622	G7 E.L.O.	
NEW YORK BY NIGHT	M1689	G8 THIN LIZZY	
MARE AND FOAL	M1643	G9 YES	
CONCORDE FLIGHT DECK	S1907	G10 EASY RIDER	
JUMBO 747 FLIGHT DECK	S1829	G12 PINK FLOYD	
TIGER	M1685	G13 LED ZEPPELIN	
LIVERPOOL FOOTBALL TEAM	S1979	G14 THE WHO	
KENNY ROGERS	S2104	G15 MARILYN MONROE B/W	
THE BEATLES	M1256	G16 JAMES DEAN B/W	
THE MUPPET SHOW	S1709		

Overseas customers you may pay in your own money (notes only) or by international Postal Order. All posters are full colour except the one's with B/W (Black & White). Postage and Package: One or two posters add 50p, three or more — add 70p. Overseas one or two add 80p, three or more add £1.60. For our catalogue, illustrating posters, prints & photos send just 80p, Thank you.

LESLEY PROMOTIONS (DEPT NM) 162 UNION STREET, LONDON S.E.1. OLH.

POST TO LESLEY PROMOTIONS (DEPT NM) 162 UNION STREET, LONDON SE1 0LH

NAME .....

ADDRESS .....

.....

BLOCK CAPITALS PLEASE

PLEASE RUSH POSTER NO(S) .....

.....

AND/OR.....POSTER CATALOGUE(S) AT 60p EACH

I ENCLOSE £ (INCLUDING POSTAGE AND PACKING AS PRICED ABOVE)

PLATTERSTALL

Phone CHRIS on 01 261 6172 for details of Advertising

60's & 70's & 60's & 70's & 60's & 70's

L.P. MOTT THE HOOPLE — 1st, Live, (all I) each 4.99
L.P. MONKEES — 1st, More of: Birds, Bees. (All Jap ! + lyrics) each 6.99
L.P. STATUS QUO Spare parts; Quotations; Pop Gold (All I) ..... each 4.49
L.P. STATUS QUO Mean girl; In my chair (Both I) ..... each 4.49
L.P. D.D.D.B.M.T. If music be food, Attention. (Both I) ..... each 4.99
L.P. ELECTRIC PRUNES Mass in F Minor (I) 4.99
L.P. LOVE SCULPTURE Blues helping; Forms & feelings (Both I) ..... each 4.99
L.P. SCOTT McKENZIE San Francisco (includes 'Old t. movie) 5.25
L.P. MAN 2 oz. of plastic with hole in middle (I) 4.99
L.P. M. MANN'S CHAPTER THREE Vol. 1 (I) 5.49
L.P. NEKTAR Journey centre of eye; Tab in ocean (Both I) ..... each 5.25
L.P. NEKTAR Man in moon; Remember future (Both I) ..... each 5.49
L.P. NEKTAR Live in New York (Dble) (I) 6.99
L.P. PRETTY THINGS First; Emotions; Get picture (All I) ..... each 4.99
L.P. SHOCKING BLUE Greatest Hits (includes Venus) (I) 5.25
L.P. SPENC. DAVIS First; Autumn '66; Gimme loving (All I) ..... each 4.49
L.P. SPOOKY TOOTH Mirror; Last puff; Broke my heart (All I) ..... each 5.49
L.P. STEAMHAMMER Steamhammer (I) 4.49
L.P. SEEDS Seeds; Raw & Alive; Web of sounds; Future; Falling off the edge (All I) ..... each 5.49
L.P. VANILLA FUDGE (features classic 'Keep me hangin' on) (I) 4.99
L.P. VINEGAR JOE Vinegar Joe; R&R Gypsies (Both I) ..... each 4.99
L.P. KINKS Really got me; All day & all night (Both I) ..... each 4.49
L.P. KINKS Village green; Are something else ..... each 3.99
L.P. SEARCHERS Sugar 'n spice; Sounds like; Meet the Searchers; It's the Searchers; Take me for what I'm worth ..... each 3.99
L.P. MOTT THE HOOPLE 2 Miles from heaven (includes new & rare tracks plus hits) (I) 4.99
L.P. MAGNA CARTA Songs from Wasties orchard (I) 4.99
L.P. SPOOKY TOOTH Pop chronik (dble L.P.) (I) 6.99
L.P. ROY WOOD Remember the golden year (dble hits L.P.) (I) 6.99
L.P. T. REX Fut. Dragon (+ lyrics) (I)... 5.49 Debora (I) 3.99
L.P. T. REX Metal Guru (Jap ! + lyrics) (Hits + rarities) 8.99
L.P. T. REX Great hits (Jap ! + lyrics) 7.99
L.P. BOLAN Words & Music 1944-1977 (Dble) (I) 7.99

BEATLES (GROUP & SOLO) BEATLES

7" LENNON — Starting Over (Jap ! + Lys) (p) £2.75
7" LENNON/E. JOHN — Saw Her Standing There (live) (p) £1.50
L.P. McCARTNEY — McCartney 2 (+ free 7" of coming up live) (I)... £5.49
L.P. BEATLES Abbey Rd. (PIC DISC) (I) 4.99
L.P. BEATLES Sgt. Pepper (PIC DISC) (I) 4.99
CASSINGLE YOKO ONO Walking on thin ice (P) (50p P&P) 1.20
BEATLES ALBUMS (re-issues of early albums, all with original American sleeves ... good pics) ..... 4.99 each
MEET THE BEATLES; ESSENTIAL BEATLES; BEATLES 6; SOMETHING NEW; BEATLES 65; YESTERDAY & TODAY; HEY JUDE (Diff sive to Brit); EARLY BEATLES; HELP (S'track ... gatefold sive, diff to Brit); BEATLES LIVE AT STARCLUB (Single LP), SONGS & PICTURES OF (V Jay); INTRODUCING BEATLES (V Jay); BEATLES TELL ALL (Interviews etc); LONG TALL SALLY; BEATLES 2nd ALBUM; BEATLEMANIA; TWIST & SHOUT.
JOHN & YOKO BOX SET Wedding album (Jap ! + lyrics) (In splendid presentation box) ..... 9.50 + 1.75 good P&P (UK)
CASSINGLE LENNON Woman (Cassette single) (P) (50p P&P) 1.20
L.P. JOHN LENNON Life with Lions/Unfin music (Jap ! + lyrics) 9.25
JOHN LENNON BOX SET (Contains 9 Albums.in individually numbered Ltd. edition box) (I) ..... £37.50 (+ 2.25 good P&P)
7" BEE GEES Day in the life/Sgt. Pepper (I) (P) 1.99
7" JOHN LENNON Imagine (Jap ! + lyrics) (P) 2.75
7" JOHN LENNON Stand by me (Jap ! + lyrics) (P) 2.75
7" JOHN LENNON Mother (Jap ! + lyrics) (P) 2.75
L.P. PLASTIC ONO BAND Live peace in Toronto 4.99
12" SUZY / REDSTRIPES (WINGS) Sea. Woman (P) 1.99
L.P. BEATLES In Italy (Gatefold Sleeve) (I) 4.99
L.P. BEATLES Rarities (Diff. recordings of well known tracks. Contains rare pics + Butchers shot. Gatefold sleeve (I) 5.25
12" McCARTNEY Temporary Sec. (10 mins) 1.99

ADAM & ANTS ADAM & ANTS ADAM & ANTS

7" ADAM & THE ANTS — Stand and Deliver (+ poster) Not released yet
12" ADAM & THE ANTS — Antmusic (I) Due for release next week
L.P. ADAM & ANTS Kings of Wild Frontier (includes Press Darlings and Making History) (I) 4.49
L.P. JUBILEE (Has Plas Surgery & Deutscher girls by Adam) 4.99
7" DALEK ! Heartbeat (Has Merrick of Adam on drums) (P) 1.15
12" DALEK ! Heartbeat (Has Merrick of Adam on drums) (P) 1.99
ADAM & ANTS MAGAZINE (Opens into Poster) 50p (P&P 50p or free when buying a 12")
7" ADAM & ANTS A.N.T.S. (Flexidisc in BLUE vinyl) (+ flexipop mag.) 60p + 50p P&P (Post free if buying a 12")
7" ADAM & ANTS Whip in my valise / Zerox · Ant music · Car trouble Young Pansians · Dog eat dog · Kings wild frontier · (All pic) ..... each 1.15

CASSINGLES (singles on cassettes) CASSINGLES

Cassingle HAZEL O'CONNOR — 8 Days (flip top) (P) 1.20
Cassingle IRON MAIDEN Twilight Zone (P) 1.20
Cassingle ROD STEWART Oh, God I wish (flip top) (P) 1.20
Cassingle STEVIE WONDER Lately (flip top) (P) 1.20
Cassingle STRAY CATS Rock this town (P) (flip top pack) 1.40
Cassingle PRETENDERS Message of love (P) (flip top) 1.15
Cassingle S WINWOOD While you see a chance (P) (flip top) 1.40
Cassingle BOW WOW WOW C30, C60, C30 go (P) 1.15
Cassingle BOW WOW WOW (8 tracks) (P) (flip top pack) 1.40
Cassingle YOKO ONO Walking on thin ice (P) (flip top) 1.20
Cassingle JOHN LENNON Woman (P) (flip top) 1.20
Cassingle LENE LOVICH New Toy + 3 (P) 1.15
Cassingle DAVID BOWIE Scary Monsters (P) (flip top) 1.45
P & Packing — 50p (Overseas £1) — any quantity

GOODIES GOODIES GOODIES GOODIES

7" CLASH — Police on my back/Hitsville UK (I) 1.20
7" RUSH — YYZ/Limelight (I) 1.20
7" BOOMTOWN RATS — Up all night/Another piece (I) 1.20
7" ELVIS COSTELLO — Watch your sep/Luxemburg (I) (P) 1.25
10" POLECATS — John I'm/All night + 1 (Pink Vinyl) (P) 1.25
7" PHIL LYNOTT — Yellow Pearl (clear vinyl) (P) 1.15
10" GARY GLITTER — 6 track greatest hits EP (I) (P) 3.49
L.P. SLADE — We'll bring the house down (New LP — new tracks) 4.99
7" TALKING HEADS — Life during wartime (I) (Diff Pic to Brit) 1.50
L.P. LEE CLAYTON 1973 DEBUT ALBUM (I) 4.99
7" SLAUGHTER & DOGS Where have boot boys gone? (P) 1.15
7" C. RICHARD In the night/Keep on looking (I) (P) 1.99
E.L.O. BOX SET (contains 'New World Rec.' + 'Out of blue' + 'Discovery' + 7" of 'Doin' that crazy thing') (Pic box) (I) ..... 12.99 + 1.75 P&P
L.P. C. RICHARD Seine Grossen (All sung in German) (I) 4.49
L.P. DAMNED Music for Pleasure (Gatefold sleeve) (I) 4.99
L.P. B. RATS Mondo B. (+ Don't talk & Up all night) (I) 5.49
7" SELECTER Ready mixed radio (flexidisc in clear vnyl) (+ Flexipop mag.) (Postage 50p or free when buying a 12") 60p
7" BOOMTOWN RATS Dun Longhaire (Flexidisc in yellow vnyl) (+ Flexipop mag.) (Postage 50p or free when buying a 12") 60p
7" BRITT EKLAND Do it to me (Nude PIC DISC) 1.99
7" O.N. JOHN Magic (PIC DISC) 1.99
7" MOTELS Days are O.K. (PIC DISC) 1.25
7" SKIDS Goodbye civilian (PIC DISC) 1.99
L.P. B. MANILOW Greatest Hits (dble) (2 PIC DISCS) (I) 7.99
L.P. E.L.O. JOYRIDE (Has 6 E.L.O. tracks) (Cut-out) (I) 2.99
7" SEX PISTOLS Holidays (with original banned British pic) 1.50
7" CRASS flexidisc (+ Toxic magazine) ..... 50p + 50p P&P
HENDRIX BOX SET Story of (3 LP 's) (I) ..... 9.99 + 1.75 good P&P
7" DAMNED Dr Jeckyll & Mr Hyde/Looking at you (live) (I)(P) 1.25
L.P. T.REX Electric warrior (gatefold sleeve, pic of Marc) (I) 5.49
L.P. PSYCH FURS (Has 'Sus Strange' & 'Soap Comm') (diff PI.)(I) 5.49
7" 9 BELOW ZERO 3 times enough (yellow vinyl) (P) 1.15
L.P. E.PRESLEY Legend of King (Interviews) (PIC DISC) (I) 7.99
7" CRASS Nagasaki nightmare (P) (+ patch) 70p
7" VISAGE Tar/Frequency 7 (I) (P) 1.99
L.P. KATE BUSH Lionheart; Kick; Never (All Jap ! + lyrs) ..... each 10.50
7" JOE JACKSON Is she really going out (Original pic) 1.25
7" BOOMTOWN RATS Mondays (good pic) (I) 1.20
LP KATE BUSH Kick inside (Totally Diff. Pic to Brit.) (I) 5.49
LP U.K. SUBS Live kicks (13 live tracks) (I) 4.99
7" HONEY BANE Turn me on (dble single, gatefold pic) 1.25
7" ULTRAVOX Sleepwalk (I) (Diff. pic to Brit.) 1.99
7" XTC Are you receiving me (P) 1.25
7" B. SPRINGSTEEN Fade away/Be true (I) (P) (+ lyrics) 1.25
7" MOONDOGS Talking in canteen (+ free neckerchief) (P) 1.20
7" SKIDS Masquerade (dble single) (gatefold pic) 1.99

BOWIE BOWIE BOWIE BOWIE BOWIE

BOWIE CASSINGLE — Up The Hill Backwards/Crystal Japan (Flip Top) (P) (50p P&P) £1.49
L.P. BOWIE — Evening with (rare promotional L.P. of music and interviews, 46 mins) (I) (P) 11.50
L.P. BOWIE (I) CHAMELEON Heroes/Sorrow/Starman/D Dogs-/1984/Boys/D.J./B. & Beast/V.2 Schneider/Look back/B. Glass/A. Sane. (Fantastic sleeve, unlike any other, showing Bowie's face split into 4 phases) (I) 5.99
BOWIE VIDEO 'THE MAN WHO FELL TO EARTH' The full length Bowie Video film that all collectors have been waiting for. (VHS or BETAMAX) (80p for good P&P ... vital) RELEASED NEXT WEEK
L.P. BOWIE Ziggy Stardust (gatefold sleeve) (I) 5.99
BOWIE BADGES (1 inch) Low, Man who sold, John I'm, Ashes (Bowie as clown). Latest badge ... Scary Monsters (not clown) ..... 25p each (P&P 14p any quantity) (U.K.)
BOWIE CASSINGLE S Monsters/Because (flip top, pic) .1 45 + 50p P&P
7" BOWIE Heroes, Starman, Be my wife; Y Americans, Sound & Vision; Soul love/Blackout; Boys keep (all Jap ! + lyrics ... good pics) ..... each 2.75
7" POLECATS (not Bowie) John I'm only dancing (P) 1.15
L.P. BOWIE (Dble) DAVID BOWIE SPECIAL (Jap. L.P. + lyrics) (21 tracks ... gatefold slve. Totally diff. to any Brit. album) 14.50
L.P. BOWIE Scary Monsters (I) (Very limited, now deleted, gatefold sleeve + Lim. Edit. poster) 12.50
12" BOWIE Ashes to Ashes (long vers.)/A. Song (Good pic) (I) 3.49
BOWIE SWEAT SHIRTS (Good quality ... blue or red. Has white figure of Bowie as clown on front) 6.99
7" BOWIE It's no game/Fashion (Jap ! + lyrics to both) (Pic unlike any other single available ... similar to 'Scary' L.P. sleeve) 2.75
7" BOWIE Crystal Japan (never available before) (Pic unlike any other available ... plus lyrics to 'Alabama song') (Jap I) 2.75
7" BOWIE Revolutionary song (Jap ! + lyrics) (Pic unlike any other single in our catalogue 2.75
7" BOWIE Breaking Glass + 2 (ltd BLUE vinyl) (Diff. P to Brit) 2.25
7" MANNISH BOYS, DAVY JONES, LOWER 3RD, I pity the fool/Take my tip/Habit of leaving/Baby loves that way (early pic) 1.99
L.P. BOWIE 1980 All Clear. 10 tracks from various albums. Rare promotional LP. V. ltd. (Good pics on sleeve) (I) 13.99
12" BOWIE John I'm (E) (P) (+ free RCA 'John' Promo badge) 1.75
The above is a small selection from over 170 Bowie goodies

12" ALLSORTS 12" ALLSORTS 12"

12" P. GABRIEL — I don't remember (5.56) + 3 (P) (I) 3.49

★ We do not advertise new releases as "limited editions" unless they really are limited editions.
★★ All records are British unless marked Import (I) so you know exactly what you are buying.
★★★ We do not advertise records before they are available.
★★★★ All records etc. are sent in strong, top quality protective packaging.
★★★★★ We do not issue credit notes (except overseas) or alternatives unless you ask us to. We refund your money if we cannot supply exactly what you require.

WE HAVE 2 RECORD SHOPS IN WICKFORD!!!
Adrians 'OLD SHOP' is packed with secondhand bargains, rare promos, cheapies, oddities, '50s & '60s R & Roll originals, plus many 'one-off' goodies.
NOW OPEN 5 DAYS A WEEK DUE TO DEMAND
(9.30 to 4.30 Closed Wed)
Double your pleasure ... visit both our shops in one day

12" PHIL LYNOTT — Yellow pearl (P) 1.99
12" BERLIN BLONDES — Framework (remix) (P) 1.99
12" CLASSIX NOUVEAUX — Guilty/Robots Dance (Both remix) (P) 1.99
12" HEAVEN 17 (1% of Human League) — Fascinat Groove Thang (P) 1.99
12" HAZEL O'CONNOR D. Days / Zoo / Time is free 1.99
12" TOYAH I.E.Y.A. (8 minute version) (P) 1.99
12" PHIL COLLINS I missed again (P) 1.99
12" DURAN DURAN Planet earth 1.99
12" LANDSCAPE Einstein a go-go 2.25
12" VISAGE Mind of toy / We move / Frequency 7 (dance mixes) (P) 1.99
12" GANG OF FOUR What we all want 1.99
12" SHOCK Angel Face 2.25
12" DALEK ! Heartbeat/Astronauts (P) 1.99
12" FRANK ZAPPA I don't wanna be drafted (P) (I) 3.49
12" SIMPLE MINDS Celebrate (5.39)/I travel/Changeling 1.99
12" ULTRAVOX Passing strangers (I) (Pic) 2.50
12" JAPAN 2nd that Emotion/E. Son (remix)/Life In Tokyo/Stateline/Adol. sex (re-recorded) (I) (P) 3.99
12" SLADE Night Starvation/I'm a rocker + 4 (P) 1.99
12" LYNYRD SKYNYRD Freebird (9.08) + 2 (P) 2.20
12" JOY DIVISION Transmission (P) (+ Free flexidisc) 1.99
12" JOY DIVISION Atmosphere (P) (+ Free flexidisc) 1.99
12" JOY DIVISION Love will tear (diff. Pic. to 7") (+ flexidisc) 2.20
12" MADNESS Los Palmas/Swan lake live + 1 (+ comic) (P) 1.70
12" ULTRAVOX P. Strangers / Face to face (5.58) / Kings lead 1.99
12" TALKING HEADS Once in a lifetime (P) 1.99
12" DEVO Satisfaction 1.99
12" ROXY MUSIC Angel eyes (Extended version) (P) 2.99
12" KRAFTWERK Sh. Dummies / Spacelab / T. Europe (P) 1.99
12" SPANDAU BALLET Freeze (6.30 remix) (P) 1.99
12" JAPAN (Live in Japan) Deviation / Obscure alternatives (6.05) / In Vogue (6.10) / Sometimes I feel low (I) (P) 3.49
12" JAPAN Life in Tokyo (Red vinyl) (P) 1.99
12" CRASS — Girls love Popstars (+ 24 tracks by others) (P) 4.35
12" ULTRAVOX Vienna (4.50) /P. Reply (4.20) /Herrx (5.50) (P) 1.99
12" KATE BUSH Live on stage e.p. (I) (P) 3.49
12" GENESIS Spot the pigeon (Match of the day (P) + 1 (I) 3.49
12" HAZEL O'CONNOR Time/Suffragette City (P) 1.99
12" DEVO Whip It / Snowball / Gates of Steel (P) 1.99
12" BEAT Too nice to talk to/Beat design sleeve) 1.99
12" QUEEN Another one bites/Dragon attack (I) (P) 3.99
12" ORCHESTRAL MANOEVRES Enola Gay (P) 1.99
12" SIMPLE MINDS I travel (6.13 remix) (P) 1.99
12" UB40 Earth dies screaming/Dreams Le (E) (P) 1.99
12" HUMAN LEAGUE Empire state human (P) 2.25
12" SPECIALS Too much too young EP (I) (P) 2.99
This is a selection from our catalogue of over 2000 12"

STRANGLERS STRANGLERS STRANGLERS

DELETED IMPORT SINGLES
7" STRANGLERS Nice 'n sleazy (Jap ! + lyrics) (P) 2.75
7" STRANGLERS Walk on by (Jap ! + lyrics) (P) 2.75
7" STRANGLERS No more heroes (Jap ! + lyrics) (P) 2.75
7" STRANGLERS Something better change (Jap ! + lyrics) (P) 2.75
7" STRANGLERS Duchess (Jap ! + lyrics) (P) 2.75
7" STRANGLERS Sometimes/Go Buddy go (Jap ! + lyrics) (P) 2.75
7" STRANGLERS 5 mins/Out Tokyo/Death & Blood (Jap ! etc.) (P) 2.75
ALSO AVAILABLE: 7" STRANGLERS Eastern Front (I) (P) 1.99
7" STRANGLERS Duchess/Raven (I) (Diff. P. to British) 1.25
12" STRANGLERS Bear cage/Who wants the world/Men in black/Bear cage (6.30)/Shah shah (5.22) (Jap ! + lyrics) (P) 4.99
12" STRANGLERS Don't bring Harry/Svenge/Wired/Crabs (live)/In the shadows/Don't bring Harry (French) (Jap ! + lyrics) (P) 4.99
L.P. STRANGLERS IV (latest) 10 tracks (+ Free 7" e.p. with 'Choosey' 'Straighten out', 'European', 'White Room') (I) 4.99
L.P. NO WAVE (Various artists) (Including Stranglers' 'Bring on Nubiles' & 'Nice 'n Sleazy' (PICTURE DISC) (I) 4.99

METAL METAL METAL METAL METAL

12" IRON MAIDEN — Live sanctury (4.23)/Phantom (7.12)/Drifter (8.16) (All Live) + Women (I) (lyrics) (has great pic of group) 4.99
7" IRON MAIDEN — Twilight zone (clear or red vinyl) (P) each 1.20
L.P. SCORPIONS Lonesome crow (I) (with M. SCHENKER) 4.49
L.P. SCORPIONS Action (I) (with M. SCHENKER) 4.99
L.P. U.F.O. Best of (I) 5.49 U.F.O. 1 (I) 5.49
L.P. U.F.O. 1 hr space rock (I) 5.49 U.F.O. Profile (I) 4.99
L.P. U.F.O. (dble) Space Metal (I) 7.99
AC/DC BOX SET 3 LP 's DIRTY DEEDS, HIGH VOLTAGE, POWERAGE (+ 3 track 15 min. 7" Soul stripper/Baby please don't go/Jailbreak) (+ Poster of Angus) (I) ..... 12.99 + 1.75 P&P (U.K.)
12" GAMMA Dirty city/4 Horsemen/Solar heat + 1 (P) 1.99
12" MORE We are the band (P) (+ Patch) 1.25
L.P. TRUST Elite, Repression, Anglaise repression (remix) (All I) each 5.49
CASSINGLE IRON MAIDEN Twilight Zone (P) (50p P&P) 1.20
L.P. AC/DC Powerage (includes R&R Damnation) (I) 5.49
7" GILLAN Trouble (dble single) (P) 1.99
L.P. SCORPIONS Virgin killer (Banned sleeve) (I) 5.49
7" TYGERS OF PAN TANG Hellbound (dble single) (P) 1.25
L.P. R. BLACKMORE Green bullfrog (My baby left me, Makin' time/Lawdy Miss Clawdy/Bullfrog(I want you + 3) (I) 4.99
10" MOTORHEAD/GIRLS SCHOOL Please don't touch/Bomber + 1 (P) 1.75
7" BLACK SABBATH Hard Rd. (Mauve vinyl) 1.99
7" M. SCHENKER Armed & Ready (Clear) (P) (+ patch) 1.25
7" GILLAN Mutually assured destruction (+ book) (P) 1.50
12" KROKUS Tokyo nights / Bedside / Shy (Yellow v.) (P) (+ sticker) 1.99
7" KROKUS Rock city + 2 (Red vinyl) (P) 1.15
12" MOTORHEAD Ace of Spaces (Christmas pic) 1.99
7" U.F.O. Lonely heart (clear vinyl + patch) (P) 1.25
7" AC/DC Highway; R&R Too (Both lot (Jap ! + lyrics, P) ..... each 2.50
LP WHITESNAKE Live at Hammersmith (Jap I + lyrics) 4.99
12" SAXON 747/Stallions (P) 1.15
12" AC/DC T. Too much/Live wire/Shot down (12.26 total) (I) (P) 2.99
7" M. SCHENKER Cry for the nation (Clear vinyl) (P) 1.25

GARY NUMAN/TUBEWAY ARMY/GARY NUMAN

7" C HAMILL First night (P) (Numan plays on this) 1.15
G NUMAN VIDEO — Touring Principle '79 (VHS) (Now with new pic) 29.95
12" GARY NUMAN Remember I was a vapour (4.46 live) / Remember I was a vapour (5.08 studio) (I) (P) 3.25
L.P. G. NUMAN Telekon (I) (+ 7" I die in white or orange or green or blue or yellow vinyl - all pic) ..... each 2.99
7" G. NUMAN I dream of wires/Remind me to smile (I) 1.20
12" G. NUMAN Complex (British original) (P) 3.95
7" GARY NUMAN I die, you die (Jap ! + lyncs) (P) 2.75
7" GARY NUMAN We are glass (Jap ! + lyrics) (P) 2.75
7" G NUMAN Complex/Disconnect Bombers (Jap ! +lyncs)(P) 2.75
7" GARY NUMAN Cars (Jap ! + lyrics) (P) 2.75
7" T. ARMY Are friends/We are so fragile (Jap ! + lyrics) (P) 2.75
7" T. ARMY Bombers/That's too bad (dbl single) (P) 1.60
7" T. ARMY Are friends/Down in the park (I) (P) 1.99
7" T. ARMY Are friends/You are in my vision (I) 1.20
7" GARY NUMAN Cars/Metal (I) 1.20
7" GARY NUMAN Sleep by windows/I die you die (I) 1.20
12" T. ARMY Are friends electric (I) (P) 2.99
12" GARY NUMAN Cars/Asylum (I) (P) 2.99

ABBA ABBA ABBA ABBA ABBA ABBA ABBA

ABBA VIDEO CASSETTES Music Show No.1 & Music Show No.2 (Abba performing 7 different hits on each one) (VHS or BETAMAX) (No.2 only on VHS at moment) ..... each £39.95 + 80p P&P
L.P. A. FALTSKOG Agnetha Vol 2 (Swedish solo album) (I) 6.99
7" ABBA On & on & on/The Piper (Jap ! + lyrics) (nice pic) 2.75
12" ABBA Chiquitita/Lovelight (I) (P) 3.99
12" ABBA Voulez vous/Angel eyes (I) (P) 3.99
12" ABBA Winner takes it all/Elaine (I) (P) 3.99
LP ABBA Gracias por la Musica (Jap ! + lyrics) RED VINYL 9.50
7" ABBA Winner takes it all (Jap ! + lyrics) (P) 2.75
12" ABBA I have a dream/Take a chance on me (I) (P) 3.99
12" ABBA Voulez vous/Does your mother (I) (P) (Col. vinyl) 3.99
This is a small selection from over 70 Abba goodies

12" 12" TOP DISCO 12" 12" 12"

12" DETROIT SPINNERS — Yesterday once more 1.99
12" SUGAR MINOTT — Good thing going 2.25
12" LINX Intuition (4.05) (P) 1.99
12" WHISPERS It's a love thing (E) 2.25
12" HEATWAVE Jitterbuggin' + 2 ..... 1.99
12" T.S. MONK Bon bon vie (E) 1.99
12" KELLY MARIE Hot love/Feels like (remix) 1.99
12" SISTER SLEDGE All American girls 1.99
12" SHARON REDD Can you handle it (E) 1.99
12" KOOL & GANG Jones V Jones/Funky stuff/H. Swinging + 1 (P) 1.99
12" STARS ON 45 (Various disco cuts for D.J. or party use) (I) (P) 3.49
12" JACKSONS Can you feel it (5.58)/Shake your body (8.40) 1.99
12" FREEEZ Southern Freeez (E) (Beggars label) 1.99
12" BEGGAR & CO Somebody help me out (E) 2.25
12" YARBOROUGH & PEOPLES Don't stop music (7.49) 1.99
12" GAP BAND Burn rubber on me (5.30) 1.99
12" EDDY GRANT Do you feel my love (E) 1.99
12" KOOL & GANG Celebration (E) 1.99

BLONDIE BLONDIE BLONDIE BLONDIE BLONDIE

12" BLONDIE Do the dark/Faces/Live it up/Tide (Promo copy) (I) 10.50
12" BLONDIE Rapture (10.02)/Live (8.17) (Diff. pic to Brit) (I) 3.49
7" BLONDIE Rapture/Walk (Diff. pic. to Brit. & other 7" imp) (I) 1.99
L.P. BLONDIE Autoamerican (+ 7" Call me in Spanish/Heroes + poster + gatefold lyric sheet + Blondie sticker) (Jap I) 8.99
7" BLONDIE Rapture (6.33 L.P. version) (diff.-P. to Brit.) (I) 1.25
7" BLONDIE (All Jap ! + lyrics. Diff. pics to Brit.) Call me: Atomic: Rip to shreds: S. Girl: Denis: Dreaming; Heart: Kidnapper ..... 2.75 each
12" BLONDIE Rapture (long version) (P) 1.99
12" BLONDIE Call me (6.23) (Sung in Spanish)/Call me (Inst) (6.10) (I) 3.25
12" BLONDIE Call me (Voc in Eng. & Inst) (I) (P) 2.99
The following 4 singles all have different pics. to each other
7" BLONDIE Tide is high (U.S. Import) (P) 1.25
7" BLONDIE Tide is high (chequered pic) (I) 1.99
7" BLONDIE Tide/Suzy (Jap ! + lyrics to both) (splendid pic) 2.75
12" BLONDIE Tide is high (long version) (I) (P) 2.99
L.P. BLONDIE Parallel lines (Picture disc) (I) 15.00
12" BLONDIE Atomic/Die young/Heroes (live) (P) 1.99
12" BLONDIE Heart (Voc. & Inst.) (P) (British Original) 3.50
12" BLONDIE Sunday Girl (Eng. & Fr.)/I know (P) 1.99
7" N.Y. BLONDES Little G.T.O. (I) (P) 1.99
This is a small selection from our large Blondie catalogue

7" JAP IMPORTS (All pic inserts + lyrics)

7" QUEEN — Flash; Need your loving each 2.75
7" OLIVIA NEWTON JOHN — Sam, Jolen, I honestly love you, If not for you, each 2.75
7" ROXY MUSIC Over you; Angel eyes; Dance away ..... each 2.75
7" BOOMTOWN RATS Mondays; D.Smiles; S.Looking ..... each 2.75
7" SIOUXSIE/BANSHEES Happy house; Staircase; Hong Kong ..... each 2.75
7" KRAFTWERK Robots/Trans Europe 2.75
7" OLIVIA NEWTON JOHN/E.L.O. Xanadu 2.75
7" MADNESS One step beyond 2.75
7" CLASH I fought law/White man; L. Calling; Bankrobber ..... each 2.25
7" JAPAN 2nd emotion; Life in Tokyo; Quiet life; Sometimes I feel low, Inconventional (All great pics) ..... each 2.25
7" QUEEN Another one bites; Now I'm here; Killer queen; Bicycle race; Play the game; Save me ..... each 2.75
7" KATE BUSH Babooshka; Hammer horror; Heavy people/Man with child; Symphony in blue; Wuth Heights; Breathing ..... each 2.75
7" KISS Christine 16; Calling Dr. Love; I was made for loving; F. Youth; Rocket ride; Shout it out/S. Pain; Shout/Nothing; Sure know ..... each 2.75

POLICE POLICE POLICE POLICE POLICE

7" POLICE De do do do (sung in JAPANESE)/Behind My Camel (diff pic to Brit) (Jap ! + lyrics in Japanese) (I) (P) 2.75
7" POLICE Don't stand (+ poster); Message (P); Walking/Visions (P); Roxanne/Can't stand (P) (All Jap ! + lyrics in Eng) ..... each 2.75
12" POLICE Message live (I) (badge shaped PIC DISC) (P) 8.50
12" POLICE Rox/Can't stand (I) (badge shaped PIC DISC) (P) 15.00
7" POLICE De do do do (sung in SPANISH) Released next week
7" POLICE Don't stand close (+ original poster sleeve) 1.25
7" POLICE De do do do (with original British pic) 1.15
POLICE MAGAZINE (Hot shot music Mag, No 2) ..... 75p + 50p P&P
7" POLICE Don't stand / Sermon (Diff. pic to Brit. & other imports) (I) 1.25
7" RADIO ACTORS Nuclear waste (P) (Features Sting on vocals) 1.15
7" POLICE De do do do (Diff. P to Brit. & U.S.) (I) 1.99
7" POLICE Walking on moon/Visions (Diff pic to Brit) (I) 1.99
7" POLICE Don't stand close (Pic sive ... not poster) (I) 1.99
7" POLICE Fall Out (P) 1.15
LP. NO WAVE (various artists) (Includes Police's 'Roxanne' and 'Next to you' (PICTURE DISC) (I) 4.99
7" POLICE PACK 5 singles in wallet ..... £6.99 + £1 for good P&P (U.K.)

JAM JAM JAM JAM JAM JAM JAM

7" JAM — Strange Town (Jap ! + lyrics) (Diff p. to Brit) 2.75
7" JAM — When You're Young (Jap ! + lyrics) (P) 2.75
7" JAM Start/When you're young (I) 1.20
JAM BOOK First biography + lots of photos ..... 3.95 + 80p P&P
7" JAM Flexidisc in BLUE VINYL or YELLOW VINYL. Pop art poem / Boys up town (remix) (+ Flexipop mag.) ..... 60p + 50p for good P&P (UK)
L.P. JAM Sound Effects (I) (Back of sive. totally diff. pic. to Brit.) (+ free promotional copy of G. Underground/Dreams) 4.99
7" JAM That's entertainment / Tube station (live) (German I) (P) 1.15
7" JAM Start (Original British pic) 1.25
7" JAM Start (Jap ! + lyrics) (Diff. P to Brit) 2.75
7" JAM Sat's kids/Heatwave (Jap ! + lyrics) (P) 2.75
7" JAM Eton rifles (Jap ! + lyrics) (Diff. P to Brit.) 2.75
7" JAM Going underground (Jap ! + lyrics) (P) 2.75
7" JAM David Watts (Jap ! + lyrics) (P) 2.75
7" JAM Sats kids/Heatwave (I) 1.25

VIDEO VIDEO VIDEO VIDEO VIDEO VIDEO

VIDEO SHOW ELVIS PRESLEY 'Early Elvis' (1956) (Includes 3 famous Ed Sullivan show appearances) (I) (black & white) 34.95
VIDEO SHOW ELVIS PRESLEY 'Elvis 1968 Comeback Special' (TV extravaganza ... lots of songs) (I) (Colour) 34.95
VIDEO FILM Monty Python & Holy Grail (A classic) 29.95
VIDEO CONCERT FILM ROD STEWART live (12 songs 29.95
VIDEO CONCERT FILM 10CC live 26.95
VIDEO CONCERT FILM THIN LIZZY live 26.95
VIDEO CONCERT FILM BLACK SABBATH live 28.95
VIDEO CONCERT FILM BOOMTOWN RATS live 26.95
VIDEO SHOW (includes Roxy Music, Kinks and others) (VHS only) 29.95
VIDEO FILM Breaking Glass (Full length film with Hazel O'Connor) 39.95
VIDEO FILM Scum (Full length film ... BANNED BY BBC ... violent) 39.95
VIDEO FILM Enter The Dragon (Bruce Lee's greatest) 34.95
Please state VHS or BETAMAX. Post and Good packing (Vital for videos) 80p each. Lots more films & concerts in stock.

POSTAGE & GOOD PACKING 12" or 10" 1 = 80p, 2 = 1.10, 3 = 1.35, 4 = 1.80, 5 or more = 2.25 ... 7" 1 = 35p, 2 = 45p, 3 = 50p, 4 = 60p, 5 or more = 75p. OVERSEAS P&P 12" or 10" 1 = £2, 2 = 2.75, 3 to 7 = 95p each, 8 to 20 = 7.50 ... 7" 1 or 2 = £1, 3 = 1.25, 4 = 1.75, 5 or more = 35p each. SOUTHERN IRELAND. Please add 25p for every £1 (on cost of records & postage) to cover rate of exchange.
PLEASE ALLOW 10 DAYS CLEARANCE FOR CHEQUES
(Postal orders mean quicker delivery)

ALL RECORDS ARE BRITISH UNLESS MARKED IMPORT (I) P=Picture Sleeve. E=Extended version
OUR latest catalogue (No. 28) is available now with over 2,000 12" singles, over 180 Bowie items, plus sections devoted to Abba, Pistols, Blondie, Clash, Stranglers, Numan, Police, E.L.O., Jam, Beatles, E.Costello, Slade, Kiss, Crass, D.Summer, picture discs, coloured vinyl, Metal, 1,500 new wave, Goodies and lots more. Ask

BONAPARTE MAIL ORDER

IN STOCK NOW

Jam — That's Entertainment. New imp. Different picture cover. Great colour pic of band. Only £1.15
Bow Wow Wow — Louis Quatorze/Sexy Eiffel Towers. Imp 7", great colour cover. Only £1.15

NEW U.K. 7" VINYLS

Cure — Primy (Pic) 99p
Comsat Angels — Eye Of A Lens (Pic) 99p
Honey Bane — Baby Love (Pic) 99p
U2 — Pete The Chop (Pic) 99p
Orange Juice — Poor Old Soul (Special cover) 99p
Bauhaus — Kick In The Eye (Pic) 99p
Spandau Ballet — Muscle Bound (Special cover) 99p
XTC — Respectable St (3-Track) (Pic) 99p
Snips — 9 O'Clock (Prod Midge Ure) re-release (Pic) 99p
The Normal — Warm Leatherette/Nod (Pic) 99p
Hazel O'Connor — D Days (New Version) (Pic) 99p
New Age Steppers — Fade Away (Pic) 99p
Gang Of Four — What We All Want + unreleased B side (Pic) 99p
Shakin Pyramids — Take A Trip. Double single pack. Very limited (Pic) 99p
Cockney Rejects — Easy Life. 3-track EP. (Pic) 99p
Stiff Little Fingers — Just Fade Away (Pic) 99p
Altered Images — Dead Pop Stars (Pic) 99p
B52s — Rock Lobster 7" (Pic) V-Ltd 99p
Dalek I Love You — Heartbeat (Pic) 99p
Dexys Midnight Runners — Plan B (Pic) 99p
Heaven 17 — We Don't Need This Groove Thang. (Pic) 99p
Ginax — No GDM (Pic) 99p
T.V.21 — On The Run (Pic) 99p
Steve Diggle — 3 track EP (Pic) 99p
James King — Back From The Dead (Cubre Libre) (Pic) 99p

WHO WAS CHAIRMAN YOUTH?
Chairman Youth — Uncertainty/Business Partners — Stunning Debut. Great new label. 7" (Pic) 99p

Bow Wow Wow — Work (No No Nah My Daddy Don't) (Pic) 99p
Modern Romance — Tonight (Pic) 99p
Lene Lovich — New Toy (Pic) 99p
Polecats — John I'm Only Dancin (Pic) 99p
Artery — Unbalanced. Double Pack (Pic) 99p
Artery — Cars In Motion (Pic) 99p
Visage — Mind Of A Toy (unreleased B side) (Pic) 99p
Spizzles — Risk (Pic) 99p
Depeche Mode — Dreaming Of Me (Pic) 99p
The Frankies — Ya Ya (Classic) (Pic) 99p
The Clash — Magnificent Seven (Pic) 99p
U.K. Decay — Unexpected Guest (Pic) + free badge 99p
Lilliput — Eisiger Wind (Pic) 99p
Passage — Devils And Angels (Pic) 99p
Simple Minds — Celebrate (Diff mix to 12") (Pic) 99p
New Order — Ceremony (Pic) 99p
Positive Noise — Give Me Passion (Pic) (classic debut) 99p
Modern Eon — Euthenics (Double Fold-out Pic Bag) 99p
Bill Nelson — Rooms With Brittle Views. Imp. (Pic) 99p
Zeitgeist — Shake Rake (brilliant) (pic) 99p
Ruts D.C. — A Different View (Pic) 99p
Classix Nouveaux — Guilty (Pic) 99p
Crass — Nagasaki Nightmare (Pic). Only 99p
Department S — Is Vic There? (Pic) (Classic) 99p
Photos — Life In A Day (Pic) 99p
Robert Wyatt — Stalin Wasn't Stalling (Pic) 99p
I'm So Hollow — Dreams To Fill The Vacuum (Pic). In clear vinyl 99p
Dangerous Girls — Man In The Glass (Pic) 99p
Hermine — Torture. 3 Track EP (Pic) 99p
Vice Squad — Last Rockers (Pic) 99p
Au Pairs — It's Obvious (Pic) (Classic) 99p
Toyah — The New 4-Track E.P. (Pic) £1.50
Duran Duran — Planet Earth (Pic) 99p
Talking Heads — Once In A Lifetime (Pic) 99p
Human League — Boys & Girls (Pic) 99p
Selecter — Celebrate The Bullet (Pic) 99p
Spandau Ballet — The Freeze (Pic) 99p
Essential Logic — Music Is A Better Noise (Pic) 99p
Repetition — The Still Reflex (Pic) (Classic debut) 99p
Slits — Animal Space (Pic) 99p
Simple Minds — America (Pic) 99p

NEW U.K. 12" VINYLS

Simple Minds 12" — America (Pic) £1.99
Cab Voltaire — Sluggin For Jesus Imp 12" (Pic) £1.99
Spandau Ballet — The Glow 12" (different track to 7") (Pic) £1.99
Cure — Primary 12" (Pic) £1.99
Comsat Angels — Eye Of A Lens (Pic) 12" £1.89
Berlin Blondes — Framework/Zero Son 12" (Pic) £1.89
Bauhaus — Bela Lugosi's Dead. 12" (Pic) £1.89
Toyah — IEYA. 12". Very limited (Pic) £1.89
Kid Creole & Coconuts — Maladie D'Amour. 12" (Pic) Only 99p
Gang Of 4 — What We All Want. 12" £1.99
Heaven 17 — We Don't Need This Groove Thang. 12" (Pic) £1.99
Ginax — No G.M.D. 12" (Pic) £1.99
Love Of Life Orchestra — Beginning Of The Heartbreak. 12" £1.99
Bollock Bros — The Act Became Real. 12". (Brilliant) (Pic) £1.99
Visage — Mind Of A Toy — 12" Different mix to 7" + 2 unreleased trax (Pic) £1.99
Classix Nouveaux — Guilty (Pic) 12" £1.99
Modern Romance — Tonight (Pic) 12" £1.99
Grace Jones — Demolition Man (Pic) 12" £1.99
Simple Mind — Celebrate. 3-track discomix (Pic) 12" £1.99
Associates — Tell Me Easter's On Friday (Pic) 12" (excellent) £1.99
Slits — U.S. Imp. 12" Animal Space/In The Beginning/Men Next Door. (New — Long Versions) (Pic) £2.50
Talking Heads — Once In A Lifetime (Pic) 12" £1.99
Certain Ratio — Shack Up. Re-mixed. (Imp) (Pic) 12" £1.99
Joy Division — Transmission (Pic) 12" £1.99
Duran Duran — Planet Earth (Pic) 12" £1.99
Industry — Industry. Excellent 6-tracker (Pic) 12" £1.99
Spandau Ballet — The Freeze (Pic) 12" £1.99
Cramps — Gravest Hits — 5-Tracker 12" £1.99
Wasted Youth — I Remember You (Pic) 12" £1.99
Gen. X — Dancin' With Myself. 4-track 12" (Pic) £1.99

NEW RECENT ALBUMS

Shakin Pyramids — Skin Em Up (debut LP) £3.99
Landscape — From The Tearooms LP £3.99
The League of Gentlemen — 1st LP £3.99
Tuxedomoon — Desire LP £3.99
Lounge Lizards — 1st LP Out Now £3.99
Rico — The Man Is Forward (2-Tone) £3.99
Spandau Ballet — Journeys To Glory £3.99
Theatre Of Hate — He Who Dares Wins. (Live) £2.00
TV Personalities — And Then The Kids Just Love It (Pic) £3.75
Spizzles — Spikey Dream Flowers £3.99
101'ers — Elgin Avenue Breakdown £3.99
Dome — Dome 2. LP £3.99
New Musik — Anywhere £3.99
Various — Start Swimming — Live LP of Bush Botras, D.B.'s Polyrock etc. £3.75
Various — Heat From The Street, incl Cuban Heels, Eyeless In Gaza. 13 Tracks Only £3.99
The Gang Of Four — Solid Gold £3.99
Stray Cats — 1st (Incl. Self Adhesive Tattoo) £3.99
Brian Eno/David Byrne — My Life In The Bush Of Ghosts £3.99
Blurt — In Berlin £3.99
Some Bizarre Album — Various Futurists £3.99
U.K. Subs — Diminished Responsibility (Red vinyl) £3.99
Selecter — Celebrate The Bullet £3.99
Visage — 1st (inc Fade To Grey) £3.99
Clock D.V.A. — Thirst £3.99
Eyeless In Gaza — Photographs As Memories + free badge £3.99
Dance Craze — Various (Two-Tone) Comp. Live + Free Poster. Incl. Specials, Madnes s, Beat etc. Only £3.80
The New Age Steppers — 1st Incl. Slits, Pop Group £3.99
Generation X — 9 as Me Deadly £3.99
Stranglers — Men In Black £3.99
The Recorder — Compilation LP. Incl X-Certs, Radicals + 3 Peter Gabriel tracks £3.99
Pere Ubu — The Modern Dance. Re-issued £3.75
Basement 5. LP. — 1965/1980 £3.99
Echo & Bunnymen — Crocodiles £3.99
Poison Girls — Chappaquiddick Bridge £2.99

AFFLICTED MAN
I'm Off Me ead. New Classic Album (on Human) £3.99

NEW LIMITED OFFERS

Adam & Ants — Kings Of The Wild Frontier LP. (Imp. incl Press Darlings, Physical + Different Track listing) £4.99
The Jam — Sound Effects LP. (American import) different track listing. Incl. Free promo single of Goin' Underground. Only £5.75
Madness — Return Of Los Palmas. 12". + 3 extra tracks incl. 24 page "Nutty Boys Comic". (Pic) Only £1.70
Pylon — 4 track 10" unreleased material (Pic) £1.99
Blondie — I'm Always Touched By Your Presence Dear + 2 other tracks. Rare 12". (Pic) £1.99
Gen X. — Dancin' With Myself. 4-Track. 7". Clear vinyl (Pic) 99p
Elvis Costello — New Amsterdam. 7". Pic. disc. Only £1.75
Skids — Goodbye Civilian. 7" Pic Disc. Only £1.50

TOP SELLING 45's

The Bongos — In The Congo (Bolan cover on B-side) (Pic) 99p
Grace Jones — Demolition Man (Pic) 99p
Stranglers — Thrown Away (Pic) 99p
Teardrop Explodes — Reward (Pic) 99p
Stray Cats — Rock This Town (Pic) 99p
Vic Godard & Subway Sect — Stop That Girl (Pic) 99p
Honey Bane — Turn Me On, Turn Me Off. Very Ltd. As a double single (Pic) 99p
Virgin Prunes — Twenty Tens. 3-track. 7". (Pic) 99p
Theatre Of Hate — Legion (Pic) (Excellent) 99p
Blondie — Little GTO (Great colour Pic). Very rare. (Pic) £3.50

ULTRAVOX

New Double Pack incl. Previously Unreleased Tracks (Pic) £1.49
Passing Strangers 12" (Pic) £1.99
Vienna 7" (Pic) 99p
Vienna 12" (Pic) £1.99
1st LP £3.99
Ha! Ha! Ha! £3.99
Systems Of Romance £3.99
Vienna LP. £3.99

CASSETTES

Bow Wow Wow — W.O.R.K. etc £1.10
Lene Lovich — New Toy £1.10
Stray Cats — Rock This Town £1.10
Pretenders — Message Of Love In Cassette form £1.10
Various — From Brussels With Love. 80 min. Cassette in pouch + booklet. Incl: John Foxx, Eno, Certain Ratio etc £3.99
Sex Pistols — Interview On Factory cassette in special pouch. Very Ltd £2.99

T—SHIRTS

Visage — Fade To Grey style colour T-Shirt £2.99
4 Be 2's — The T-Shirt great design on front and Shamrock logo on the back. Small & Medium £2.99
Spandau Ballet — Great New Colour Design £2.99
Adam & Ants — Ant Music logo on new colour t-shirt (medium) £2.99
Stray Cats — New logo Cat design (colour) (medium) £2.99

35p p&p for each T-Shirt

Oi Oi Oi Oi Oi

Charge — Caged & Staged + Booklet. (excellent hard-core). Only £3.50
Slaughter And The Dogs — Where Have All The Boot Boys Gone. (pic) 99p
Demons — Action By Example, incl. Fanzine with Lyrics + Badge. (Pic) Only 80p
Anti Pasti — Let Me Free (Pic) (in red vinyl. Very limited) 99p
Anti Pasti — 4 Sore Points. e.p. (Pic) 99p
Discharge — Realities Of War (Pic) 99p
Discharge — Decontrol (Pic) 99p

CRASS

Bullshit Detector — Various 25-track 12" LP. Incl. Crass, Red Alert, The Sucks, etc. Only £1.35
Crass — Stations Of The Crass. LP. Double. Only £2.00
Crass — Feeding Of 5000. 12". Re-Issue. (Pic) £2.10
Crass — Reality Asylum. 7". (Pic). Only 45p
Crass/Poison Girls — Bloody Revolutions. 7" (Pic) 59p

JOY DIVISION

Joy Division — Transmission. 7" (Pic) 99p
Joy Division — Love Will Tear Us Apart. 12" (Pic) £1.79
Joy Division — Unknown Pleasures. 1st LP Only £3.75
Joy Division — Closer. 2nd Classic Album Only £3.75
Joy Division — Love Will Tear Us Apart. 7" (Pic) 99p
Joy Division — Atmosphere/She's Lost Control. 12". (Pic) £1.79
Earcom 2 — Fast. 12". Incl. 2 Non LP. Joy Division Tracks. (Pic) £1.99

CLASH

Sandinista. Latest Release. Triple Album. 36 New Tracks + Poster. Great Value. Only £4.29
Clash — Give 'Em Enough Rope £3.99
Clash — 1st Album £3.99
Clash — London Calling. Double Album £3.99
Clash — All Singles Only 99p each

BASEMENT BARGAINS

O.M.I.T.D. — 1st/Organisation £3.99 each
Simple Minds — Real To Real/Empires And Dance £3.99 each
Human League — Reproduction/Travelogue £3.99 each
B.52's — 1st/Wild Planet £3.50 each
Cockney Rejects — Greatest Hits Vol I/II £2.99 each
Gary Numan — Pleasure Principle £2.99
Dead Kennedys — Fresh Fruit £3.50
Bauhaus — In A Flat Field £3.50
Modettes — The Story So Far £3.50
UB.40 — Signing Off £3.50

Send Cheques & Postal Orders to:-

Bonaparte Records
284 Pentonville Road, London N1 9NR.
Please list alternatives wherever possible.
No correspondence can be entered into.

Postage Rates:
U.K. 7". 1=25p, 2=35p, 3=45p, 4=50p, 5=65p, 6=70p, 7=80p, 8=£1.15 Max.
U.K. 12" 1=60p, 2=£1.20, 3=£1.20, 4=£1.60.
Overseas 7". 1-5=25p each. 5+=15p each.
Overseas 12" 1=75p, 2=£1.00, 3=£1.50, 4=£1.80, 5=£7.00-

WEST 4 RECORD COVERS

L.P. Polythene (200G) 25 £1.85; 50 £3.25; 100 £4.50; 250 £9.90; 500 £18.00; 1000 £30.90
L.P. Polythene (400G) 25 £2.80; 50 £4.70; 100 £7.00; 250 £15.75; 500 £30.00; 1000 £55.85
L.P. Paper Polylined (inners) 30 £4.15; 100 £11.75; 250 £27.70; 500 £51.55
L.P. White Paper (inners) 50 £4.85; 100 £8.85
P.V.C. Double L.P. 1 @ 55p; 10 £5.50.
L.P. P.V.C. (heavy duty) 25 £5.50; 50 £10.75; 100 £21.30
Singles Card/Poly 30 £4.40; 100 £11.85, 250 £23.95.
Singles White Card 30 £3.95; 100 £8.95; 250 £18.90
Singles Paper 100 £3.15; 250 £7.25; 500 £13.65.
Singles P.V.C. (heavy duty) 25 £4.30; 50 £8.00; 100 £15.30
Singles Polythene (400G) 50 £2.85; 100 £3.25, 250 £7.85; 500 £15.25; 1000 £29.00

Prices include Postage and Packing in U.K., Channel Islands, B.F.P.Os and Eire (English currency)

Overseas and Trade customers write for List

Cheque or P.O. with order please, or shoppers welcome to save postage at - **WEST 4 TAPES & RECORDS, 169 CHISWICK HIGH ROAD LONDON, W4 2DR (DEPT NME)**

	C60	C90	C120
Agfa SFD	83p	1.04	1.49
Agfa CrO2	1.00	1.14	1.55
BASF LH	54p	68p	1.20
BASF Super	88p	1.18	1.47
BASF CrO2	1.10	1.15	—
Fuji FL	67p	85p	1.22
Fuji FX I	83p	94p	—
Fuji FX II	1.14	1.39	—
Hitachi UD/XL or XL II	—	1.69	—
Maxell UD	92p	1.16	—
Maxell UD/XL I	1.20	1.49	—
Maxell UD/XL II	1.28	1.65	—
New Leda CrO2	75p	95p	—

FREE. Buy any 3 Leda and ask for 1 (same size) FREE

Memorex CrO2	1.16	1.29	—
New Memorex MRX3	92p	1.09	1.44
Memorex High Bias	1.16	1.39	—
Sony CHF	56p	77p	—
Sony BHF	75p	86p	—
Sony AHF	85p	1.09	—
Sony CD Alpha	1.18	1.48	—
TDK Dynamic	67p	89p	1.22
TDK AD	95p	1.12	1.79
TDK OD	1.10	1.58	—
TDK SA	1.20	1.69	—
Yashima UFO I	96p	1.28	1.64
Yashima UFO I-S	1.04	1.44	1.76
Yashima UCD	1.25	1.98	—

FREE: Ask for 1 UFO I (same size) with every 3 UFO I or UFO II or UCD you BUY

VIDEO (TOP JAPANESE BRANDS)
VHS Format: £60 £4.95; £90 £5.85; £120 £6.75; £180 £7.45.
BETAMAX: L500 £5.50; L750 £7.20.
VCR Format: VC100 £9.40; VC120 £12.50; VC150 £13.95.
Despatched in 7 days by RECORDED DELIVERY. Post, Packing Insurance: 1.25 per order.
BONUS OFFER! Claim 1 C90 Yashima UFO 1 (worth £1.28) FREE with every £10 you spend on audio cassettes. (not applicable to video).

ESTUARY AUDIO
ALL MAIL TO: ESTUARY AUDIO, (DEPT. NME)
1 HIGHBURY STATION, HIGHBURY CORNER,
LONDON N5 (607 0644) CALLERS WELCOME

LONDON SW1	SHEFFIELD 2
330 Vauxhall Bridge Road (By Victoria Stn.) 01-834 3177	206 London Road 0742 587726

LONDON SE14	LONDON WC2	LONDON EC2	BIRMINGHAM
New X Gate Station 01-691 7294	Leicester Sq. Stn. (Ticket Hall Cranbourn St. exit) 01-439 9210	Masons Ave. 30 Coleman St. 01-606 4102	Bull Ring Subway (Moor St. Stn. exit) (off Upon Market) 021 643 1766

BRISTOL	ESSEX	MANCHESTER 3	LEEDS 2
29 Denmark Street (behind Hippodrome) 0272 290900	113 Rectory Grove - Leigh-on-Sea 0702 712861	6 Victoria Station Approach 061 832 4592	62 Wellington St (off City Square) 0532 444692

Penny Farthing

FOR THE BEST IN MAIL ORDER
Free catalogues for albums/singles
All at fantastic discounts

Phone 0277 224547
or send large SAE to
PFS, DEPT N
65/67 SHENFIELD ROAD, SHENFIELD
ESSEX, ENGLAND
Overseas send three IRCS

FOR DETAILS OF ADVERTISING ON THE PLATTERS PHONE CHRIS ON: 01-261 6172

POSTAGE & PACKING
12" LP'S 1 = 69p 2 = 1.05 3 = 1.29 4 = 1.69 5 = 1.89 (1.89 MAXIMUM CHARGE) DOUBLES COUNT AS TWO
FOR POSTAGE. OVERSEAS CUSTOMERS PLEASE MULTIPLY ALL POSTAGE RATES X 3. THESE OFFERS APPLY TO MAIL ORDER ONLY, OR WHY NOT CALL AT OUR SHOP AT 9 HIGH STREET, BILLERICAY 45 MINS FROM LIVERPOOL STREET OR OUR SHOP AT 401 LONDON ROAD, WESTCLIFF-ON-SEA (NR SOUTHEND).
PLEASE SEND CHEQUES OR POSTAL ORDERS(FOR OVERSEAS CUSTOMERS MONEY ORDERS OR STERLING DRAFTS) TO:— DOWNTOWN RECORDS LTD (DEPT. N 21-3-81) 3 LOCKWOOD WALK, ROMFORD, ESSEX.
A NEW LIST OF GOODIES JUST PRINTED WILL BE ENCLOSED WITH YOUR ORDER OR WRITE ENCLOSING S.A.E. EXPRESS DELIVERY SERVICE.
YOU CAN ORDER YOUR RECORDS ON ACCESS — JUST PHONE (ROMFORD) 0708-42393 MON to SAT & QUOTE YOUR ACCESS NO & ADDRESS, YOUR ORDER WILL THEN BE DISPATCHED IMMEDIATELY
PLEASE REMEMBER THAT POSTAL ORDERS WILL ENSURE THE SAME EXPRESS DELIVERY.

Downtown

GRAB SOME OF THESE SOUNDS BEFORE WE SELL OUT!!! THIS WEEK'S SUPER SCOOP

ADAM & THE ANTS — KINGS OF WILD FRONTIER (IMPORT WITH 2 EXTRA TRACKS) £3.49
SIOUXSIE & BANSHEES — SCREAM £2.99
RUSH — MOVING PICTURES £2.99
PHIL COLLINS — FACE VALUE £3.39
STEVIE WINWOOD — ARC OF A DIVER £2.99
DIRE STRAITS — MAKING MOVIES £3.39
THE SELECTER — CELEBRATE THE BULLET £3.69
RAINBOW — DIFFICULT TO CURE £3.69
CHRISTOPHER CROSS — ALBUM £3.39

COLLECTORS ITEMS (LIMITED EDITIONS)

ALBUMS
JIMI HENDRIX — AXIS BOLD AS LOVE (ORIG GATEFOLD SLEEVE) £3.69
CAROLE KING — TAPESTRY (ORIG GATEFOLD SLEEVE) £3.69
CLASH — 1ST ALBUM (PLUS FREE 7") £3.69
AC/DC — DIRTY DEEDS (AUSSIE IMPORT WITH DIFF TRACKS & DIFF SLEEVE) £4.79
AC/DC — HIGH VOLTAGE (AUSSIE IMPORT WITH DIFF TRACKS & DIFF SLEEVE) £4.79
ALICE COOPER — WELCOME TO MY NIGHTMARE (NOW DELETED) £3.49
U.F.O. — BEST OF (IMPORT) £4.69
THE KINKS — YOU REALLY GOT ME (IMPORT) £3.69
THE KINKS — VOL II ALL DAY & ALL NIGHT (IMPORT) £3.69
THE WHO — SELL OUT. A QUICK ONE (DBLE) £4.89
THE WHO — BEST OF LAST 10 YEARS (DBLE) £4.89
CREAM — BEST OF (DBLE IMPORT) £4.89
9 BELOW ZERO — DON'T POINT YOUR FINGER (GREEN VINYL) £3.69
MARC BOLAN T REX STORY OF POP (14 HIT TRACKS IDENTICAL TO "GREATEST HITS" (IMPORT) £2.79
FRANK ZAPPA — 200 MOTELS (DBLE S/TRACK) £5.89
GRAND MOTHERS — A COLLECTION OF EX MOTHERS OF INVENTION TRACKS (INC'S JIM CARL BLACK, MOTORHEAD, JAMES SHERWOOD, DON PRESTON, BUZZ GARDNER, ETC ALL TRACKS RECORDED BETWEEN 68-72) £4.49
7" MOTORHEAD / — BEERDRINKERS/ON PAROLE/IN STRO/WITCH DOCTOR (SUPER PIC "RADIOPLAY EDITION") 89p
7" STYX — BEST OF TIMES (WORLD'S FIRST LASER ETCHED SINGLE) 79p
10" MOTORHEAD — GIRLS SCHOOL (TERRIFIC PIC) PLEASE DON'T TOUCH EMERGENCY £1.39
10" SQUEEZE — (SIX OF THEIR BEST — 2 REMIXED) £2.89
BUZZCOCKS ALBUM — GOING STEADY (SINGLES) £3.69
DAMNED — (GATEFOLD SLEEVE) MUSIC FOR PLEASURE (SUPERB GATEFOLD SLEEVE) £3.69
MOTOWN STORY — 5 ALBUM SET IN SMART PRESENTATION BOX (A MUST FOR MOTOWN ADDICTS (+ £1 P&P) £5.49
STRANGLERS — IV (US IMPORT & FREE EP) £4.19

JOHN LENNON ALBUMS
DOUBLE FANTASY — (SOLO LP (WORKING CLASS HERO/IMAGINE/SHAVED FISH (HITS/ROCK N ROLL ALBUM) EACH £3.89
(OR ALL 5 LP'S FOR £17.99)
GERMAN — MERMORIAL BOX SET (+ £1 P&P) £33.00
JOHN LENNON — WEDDING ALBUM (JAP IMP IN PRESENTATION BOX INC'S ALL PARAPHERNALIA) (90p P&P) £8.49
JOHN LENNON — SOMETIME IN NEW YORK CITY (DBLE) £5.49

BEATLES GOODIES (RARE & NOT SO RARE)
BEATLES — MAGICAL MYSTERY TOUR/ABBEY ROAD/RUBBER SOUL/REVOLVER/LET IT BE/HELP (SINGLE SLEEVE) EACH £3.39
BEATLES — IN ITALY (EURO IMPORT) £3.89
BEATLES — RARITIES (VOL I) (B SIDES NEVER RELEASED ON ALBUM) £3.89
BEATLES — RARITIES (VOL II) CONTAINS UNRELEASED REMIXED £3.89
TRACKS & INSIDE GATEFOLD SLEEVE THE CONTROVERSIAL BUTCHERS SLEEVE PHOTO £4.79
BEATLES — MEET THE BEATLES (IMPORT) £3.89
BEATLES — INTRODUCING THE BEATLES (IMPORT) £2.99
BEATLES — HEY JUDE (IMPORT) £3.39
BEATLES — YESTERDAY & TODAY (IMPORT) £3.89
BEATLES — HELP ORIGINAL FILM S/TRACK (+ SUPER GATEFOLD SLEEVE) £3.89
BEATLES — HARD DAYS NIGHT — ORIG S/TRACK (WITH GATEFOLD SLEEVE) £3.89
BEATLES — 1962-66 (DOUBLE RED SLEEVE) £5.69
BEATLES — 1967-70 (DOUBLE BLUE SLEEVE) £5.69
BEATLES — WHITE DOUBLE LP £5.99
(OR ALL 3 DBLE LP'S FOR £15.99)

LIMITED EDITION 12" SINGLES (ALL PIC/ILLUSTRATED SLEEVES)
GARY NUMAN — REMEMBER I WAS A VAPOUR/LIVE VERSION £2.79
GARY NUMAN — CARS/ASYLUM £2.79
DAVID BOWIE — ASHES TO ASHES/ALAMAMA SONG £2.89
NINA HAGEN — MY WAY/NO WAY £2.89
NINA HAGEN — AFRICAN REGGAE/LUCKY NUMBER £2.89
BOB MARLEY — STIR IT UP/HEATHEN £2.89
JOHN LENNON — IMAGINE/ITS SO HARD £2.79
WASTED YOUTH — MY FRIENDS ARE DEAD (3 TRACKS) £2.89
U2 40's — HIM/ITS GONNA RAIN TODAY £2.89
GENESIS — SPOT THE PIGEON (3 TRACKS) £2.99
KATE BUSH — ON STAGE (LIVE) THEM. HEAVY PEOPLE/DONT PUSH YOUR FOOT ON THE HEARTBREAK JAMES & THE COLD GUN/LAMMUR LOOKS SOMETHING LIKE YOU £2.79
QUEEN — ANOTHER ONE BITES THE DUST/DRAGOON ATTACK £2.89
DILLINGER — COCAINE — IN MY BRAIN/BUCK-ANEER/PALACE/RASTAMANPIZA £2.89
AC/DC — TOUCH TOO MUCH (3 TRACKS) £2.79
MADNESS — RETURN OF LOS PALMAS 7 (4 TRACKS & FREE COMIC) £1.59
ABBA — I HAVE A DREAM/TAKE A CHANCE ON ME £1.49
ABBA — DOES YOUR MOTHER KNOW/VOULEZ VOUS (COLOURED VINYL) £2.99
BLONDIE — TIDE IS HIGH/SUSIE & JEFF £2.79
JOHN LENNON — IMAGINE/WOMAN CLASS HERO £2.89

12" PICTURE DISC ALBUMS (VERY LIMITED)
STEVE MILLER — BOOK OF DREAMS £2.99
ELTON JOHN — SINGLE MAN £2.49
ROD STEWART — BLONDES HAVE MORE FUN £2.99
NEW WAVE COMPILATIONS — INC'S POLICE, UK SQUEEZE, STRANGLERS, ETC £3.49
BROS JOHNSON — BLAM £2.89
PETER FRAMPTON — COMES ALIVE £2.89
KRIS & RITA COOLIDGE — NATURAL ACT £2.89
CHARLIE — FIGHT DIRTY (SEXY SEXY PIC) £2.89
LINDA RONSTADT — LIVING IN USA £2.89
ELVIS PRESLEY — LEGENDARY PERFORMER VOL III £2.99
RUSH — HEMISPHERES £4.69
BOB SEGER — STRANGER IN TOWN £4.49

STEVIE WONDER ALBUMS
INNERVISIONS / FULLFILLINGNESS EACH £2.39
TALKING BOOK / HOTTER THAN JULY EACH £2.69
SECRET LIFE OF PLANTS (DBLE) £2.89
SONGS IN KEY OF LIFE (DBLE) (INC'S FREE 7") £3.69

ROD STEWART ALBUMS
BLONDES HAVE MORE FUN £1.89
EVERY PICTURE/ATLANTIC CROSSING/FOOLISH BEHAVIOUR/GTS HITS (TV) EACH £2.89

RUSH ALBUMS
1ST / 2112 / —FAREWELL TO KINGS / MOVING PICTURES / PERMANENT WAVES EACH £3.99
ALL THE WORLD'S A STAGE (DBLE) (IMPORT WITH FANTASTIC TRIPLE FOLD DIFF SLEEVE) £4.99

DAVID BOWIE ALBUMS
SCARY MONSTERS / BEST OF BOWIE EACH £2.89
ALADIN SANE / STATION TO STATION / DIAMOND DOGS EACH £2.69

ELVIS COSTELLO ALBUMS
MY AIM IS TRUE / GET HAPPY EACH £2.39
TRUST £2.39
TAKING LIBERTIES (IMPORT 'B' SIDES & UNRELEASED TRACKS) £3.89

DOORS ALBUMS
SOFT PARADE — 1ST ALBUMS / MORRISON HOTEL EACH £2.89
ABSOLUTELY LIVE — WEIRD SCENES INSIDE A GOLDMINE (DBLE LP's EACH) £4.49

ABBA ALBUMS
THE ALBUM / WATERLOO / 1ST LP / GREATEST HITS VOL I / ARRIVAL GATEFOLD SLEEVE / GREATEST HITS II / SUPER TROUPER / VOULEZ VOUS EACH £2.69

LOU REED ALBUMS
LIVE / NEW YORK SUPERSTAR VOL I EACH £2.39
WALK ON THE WILD SIDE (BEST OF) / ROCK N ROLL ANIMAL EACH £2.89

BLACK SABBATH ALBUMS
SABOTAGE / MASTER OF REALITY / LIVE AT LAST / HITS EACH £1.89
SABBATH BLOODY SABBATH £1.89
SOLD OUR SOULS (DBLE) £3.19

DAVID COVERDALE WHITESNAKE ALBUMS
WHITESNAKE — SNAKEBITE £4.29
WHITESNAKE — WHITESNAKE (NOW DELETED) £3.79

LED ZEPPELIN ALBUMS
VOL I / VOL II / VOL III / VOL IV / HOUSES OF HOLY EACH £2.79
PHYSICAL GRAFFHITI / SONG REMAINS SAME (DBLE ALBUMS) EACH £4.49

EAGLES ALBUMS
1ST ALBUM (ORIG GATEFOLD SLEEVE) £3.29
HOTEL CALIFORNIA / EAGLES HITS / ONE OF THESE NIGHT / ON THE BORDER EACH £2.79

TOYAH ALBUMS
SHEEP FARMING IN BARNET / BLUE MEANING EACH £3.89
TOYAH £3.39

DEEP PURPLE ALBUMS
IN ROCK / BURN / MACHINE HEAD / BOOK TALIESY / FIREBALL EACH £2.79

AC/DC ALBUMS
HIGH VOLTAGE / DIRTY DEEDS / HIGHWAY TO / POWERAGE / BACK IN BLACK / LET THERE BE ROCK / IF YOU WANT BLOOD EACH £2.79

SALE ALBUMS £0.89 (ANY 5 for £4) (WHILE STOCKS LAST)
ALICE COOPER — MUSCLE OF LOVE
ISAAC HAYES — JUICY FRUIT
MARIA MULDAUR — SOUTHERN WINDS
FUNKADELIC — ONE NATION UNDER A GROOVE (+ FREE 7")
KC & SUNSHINE BAND — DO IT GOOD
AVERAGE WHITE BAND — WARMER COMMUNICATIONS
GEORGE McRAE — DIAMOND TOUCH
JOHN HANDY — CARNIVAL
DOROTHY MOORE — ONCE MORE WITH FEELING
TITANTIC — EAGLE ROCK

SALE ALBUMS ONLY £1.49 EACH (ANY 3 for £3.99)
JEFF BECK — WITH YARDBIRDS
STEVIE WINWOOD & FRIENDS
JETHRO TULL — HEAVY HORSES
ERIC CLAPTON & YARDBIRDS
FOCUS — HAMBURGER CONCERTO
SONNY & CHER — HITS
HUMBLE PIE — HITS
ROY AYERS — LETS DO IT / UBIQUITY EACH

SALE ALBUMS ONLY £1.89 EACH (ANY 3 for £4.99)
RORY GALLAGHER — CALLING CARD
GROVER WASHINGTON — SOUL BOX VOL II
PETER GABRIEL — 2nd LP
ERIC CLAPTON — BACKLESS
THIN LIZZY — JOHNNY THE FOX
VAN MORRISON — WAVELENGTH / PERIOD OF TRANSITION EACH
UFO — OBSESSIONS
ROXY MUSIC — MANIFESTO
YES — TORMATO
DIRE STRAITS — COMMUNIQUE
RICHARD WRIGHT (PINK FLOYD) — WET DREAM
MAN RHINOS — WINOS & LUNATICS

SALE ALBUMS ONLY £2.39 EACH (ANY 5 for £5.75)
PLASMATICS — NEW HOPE
BOB MARLEY — BIRTH OF A LEGEND (DBLE)
ELTON JOHN — HITS VOL I / BLACK SLEEVE / DONT SHOOT / CAPT. FANTASTIC / HONKY / TUMBLEWEED — EACH
CHIC'S — GREATEST HITS
PRETENDERS — ALBUM
JETHRO TULL — STORMWATCH
KISS — DYNASTY

SALE ALBUMS ONLY £2.89 EACH
CROSBY STILL NASH & YOUNG — DE JA VU
SEX PISTOLS — NEVER MIND THE GOLLIES
JEAN MICHEL JARRE — OXYGENE / EQUINOXE — EACH
FLEETWOOD MAC — RUMOURS
NEIL YOUNG — GOLD RUSH
PINK FLOYD — DARK SIDE / ANIMALS / ATOM HEART / OBSCURED / MEDDLE EACH
DIANA ROSS — DIANA (LATEST)
BOOMTOWN RATS — MONDO BONGO
SAXON — STRONG ARM OF LAW
STEELY DAN — COUNTDOWN TO

NME CLASSIFIEDS

REACH MORE PEOPLE THAN ANY OTHER MUSIC PAPER IN THIS COUNTRY

For further details ring
KARLA FAERBER
01-261 6122
or write
New Musical Express
Classified Advertisements
25th Floor
King's Reach Tower,
Stamford Street, London. S.E.1

I am a guitarist/vocalist and forming a new band with other people aged between 15-17 yrs.

If you have a lot of style and live in the North London/Herts area why not join us.

Ring Nick after 5pm.

St Albans (0727) 58956.

HIGH POWER HIGH QUALITY SOUND EQUIPMENT PRE-AMPLIFIERS, POWER AMPLIFIERS

in stock, and custom built to your own requirements.

Speaker units and systems supplied at discount prices.

Ring

SYMES 01-692 2009

Premier
★ FREE Send for your Brochure and Price List TODAY!
★ Minimum quantity 12 shirts per design
★ All prices fully inclusive
★ Our unique money back guarantee
★ Competitive prices
★ World wide service
THE BEST OF BRITISH
T-SHIRTS AND SWEATSHIRTS ETC.
PRINTED TO YOUR OWN DESIGN BY PROFESSIONAL SILK SCREEN PRINTERS
THE BEST OF BRITISH with your own Design. Motif Logo etc
WHITE STONE YOUTH CLUB
LONDON

PREMIER T-SHIRTS Dept. NME Freepost
BOWTHORPE NORWICH NR5 9BR TEL. (0603) 745018

MR/MRS/MISS NME
ADDRESS
CLUB etc.
(CAPITAL LETTERS PLEASE)
NO POSTAGE STAMP NECESSARY - WE PAY THE POSTAGE

VINCENT DIFATE'S CATALOGUE OF
SCIENCE FICTION HARDWARE
From Androids to Waldos
JUST PUBLISHED
£8.95 hardback
£4.50 softback
Sidgwick & Jackson

FOR SALE — 25p per word

A.A. HEY — Fantastic sew on/stick on fabric badges. AC/DC, Black Sabbath, Blondie, David Bowie, Boomtown Rats, Buzzcocks, Clash, Deep Purple, Damned, Def Leppard, Bob Dylan, Elvis (6), ELO, Genesis, Sammy Hager, 10CC, Iron Maiden, Jam, Judas Priest, Kiss, Lambrettas, Led Zeppelin, Madness (3), Bob Marley, McCartney, Meat Loaf, Pink Floyd, Police, Punk, Punk Rules, Queen, Rainbow, Rush, Ruts, Saxon, Sex Pistols, Sham '69, Skids, Squeeze, Specials (3), Status Quo, Stiff Little Fingers, Stranglers, Thin Lizzy, Tom Robinson, U.K. Subs, Undertones, Van Halen, Whitesnake, Who, Yes. 42p each (3 x 14p stamp/PO/cheque). PPM. 27 Oakley Road, Chinnor, Oxford OX9 4HD. Trade/Agency enquiries welcome.

AT LAST C12 cassettes. Ideal for demos or cassette singles. 45p each P&P 20p. — Skyline, The Auld House, Wester Gallantry, Cawdor, Nairn IV12 5XX.

MAGAZINE T-SHIRTS, 2 colour pic & logo. £4.00. SML. **PRIESTLEY'S** t-shirts, Dept N, 36 Bootham, York.

NEW ORDER — (Ceremony) tee shirts £3.50, s/shirts £6.95. SML. Send P.O.'s or cheques to:— T.I.T.S., 12 Blenheim Street, Newcastle-on-Tyne.

N.M.E.'s 1973 — 1976 complete except 25 copies, offers for all. — Dave, 8 Laxey Road, Horfield, Bristol.

N.M.E.'s 1974 — 1980. Offers:— Box No. 4181.

N.M.E.'s 1977 — 1980, £10.00 for each year's collection. — Luton 415099.

PRIESTLEY'S T-SHIRTS coming soon **UK DECAY / POLECATS/ GRACE JONES/VISAGE.** Send S.A.E. for design catalogue. — **PRIESTLEY'S T-SHIRTS,** Dept. N, 36 Bootham, York.

PRIESTLEY'S T-SHIRTS NEW DESIGNS — SPANDAU BALLET/ logo. **THE WALL/**Ghetto. **U.K. SUBS/**Diminished Responsibility. **ROCKABILLY/**Southern Cross 2-colour white or black shirts. **STRAY CATS/**Brian Setzer + huge logo, **ANTI PASTI** original design/black shirts. **BOW WOW WOW** Skull + Crossbones — 3-colour black shirts. **SIMPLE MINDS** — Empires + Dance. T-Shirts £4.00, sweatshirts £7.50. Cheques/P.O.'s to:— **PRIESTLEY'S T-SHIRTS,** Dept. N, 36 Bootham, York.

T.I.T.S. — SCREENPRINTED TEESHIRTS & SWEATSHIRTS. ALWAYS FIRST WITH THE BEST DESIGNS, NOW FIRST WITH THE VERY HIGHEST QUALITY T-SHIRTS AND SWEAT-SHIRTS OBTAINABLE! T-SHIRTS £3.50, SWEATSHIRTS £6.95 POST FREE. ADAM AND THE ANTS/pic/Dog Eat Dog/Warrior Antz, **ANGELIC UPSTARTS/**Who Killed Liddle?/England — like Mensi's, **BEAT/** Beat Gir — (like Sting's), **BAUHAUS, BOWIE/**Scary Monsters, **COCKNEY REJECTS/**We Can Do Anything, **CRASS/**Machine Gune/Persons Unknown, **CLASH/**pic, **DAMNED/**pic, **DEAD KENNEDYS/**Holidays in Cambodia/California Uber Alles, **JAM/**Tube Station, **BRIGATE ROSSE, CHE GUEVARA, JOY DIVISION/**Unknown Pleasures, **LEOPARD SKIN** design, **PENETRATION/**Coming Up For Air, **PAULINE MURRAY/**Massive Portrait, **POLICE/**Official Shirts/Reggatta de Blanc/World Tour/Pic, **SEX PISTOLS/** Never Mind the B.....S/God Save the Queen, **SID/**Massive Portrait, **SIOUXSIE/**Massive Pic/Multi-pic, **STRANGLERS/**The Raven/Black and White/No More Heroes, **SLAUGHTER AND DOGS/**Do it do Style, **SPRINGSTEEN/**He's the One/Born to Run/The River, **TALKING HEADS/**Remain in Light/Fear Of Music, **PIL/**Massive logo, **TEARDROP EXPLODES/**Kilimanjaro, **U2/**Boy, **UK SUBS/**Warhead, **TOYAH/**pic, **REVILLOS/**Motor-Bike Beat/**UB40, KILLING JOKE/**Requiem, **EYELESS IN GAZA/**Photographs as Memories, **ANARCHY/ORCHESTRAL MANOEUVRES/**Organisation. Send cheque or P.O. payable to **TELL-IT T-SHIRTS, DEPT. NME, 12 BLENHEIM STREET, NEWCASTLE-ON-TYNE.** Allow 10-14 days for delivery. Tel. No. 0632 29847.

FOR SALE — 25p per word

PRIESTLEY'S T-SHIRTS ON TOUR with **BOW WOW WOW/S.L.F./THE CURE.** All t-shirts £3.50 at gigs. See you there.

PRIESTLEY'S T-SHIRTS. TOP QUALITY EURO/U.S.A. SHIRTS. SILKSCREENPRINTED BY THE EXPERTS — MADE TO LAST! Over 100 current designs including: **STRAY CATS** (2), **/ADAM ANT** (4) **/U2 — BOY/ECHO/CURE** (3)/**SIOUXSIE** (4)/**JOY DIVISION/ULTRAVOX** (2)/**TALKING HEADS** (2)/**JAPAN-/BAUHAUS/S.L.F.** (4)/**TOYAH** (3). Plus many more. **KID'S SIZES** 30"-32" T's only £3.50. **ADULT SIZES** small 34-36/medium 38-40/large 40-42. T-shirts £4, sweatshirts £7.50. Cheques/P.O.'s to:— **PRIESTLEY'S T-SHIRTS, DEPT. N, 36 BOOTHAM, YORK.** (Send S.A.E. for free catalogue). **PHONE: 0904 23114.**

THE PASSIONS t-shirts 'Michael & Miranda' pic. £4.00. SML. **PRIESTLEY'S** t-shirts, Dept. N, 36 Bootham, York.

U.K. SUBS OFFICIAL MERCHANDISING — DIMINISHED RESPONSIBILITY (New Album) t-shirts, **NEW LINE UP** colour poster. Still in stock — old line up photos, posters, Crash Course, Warhead, Blues t-shirts, badges, stickers, armbands, bum flaps etc. Send SAE for free listing of up to date available merchandise and prices to: **U.K. SUBS PRODUCTS, P.O. BOX 12, GUILDFORD, SURREY.**

WANTED — 22p per word

ANT TICKET London or Birmingham, your price paid. After 7.00 pm Wolverhampton 337340.

ANTS TICKET(S) for Birmingham. 0602 266655.

COSTELLO TICKETS: Guildford, Hammersmith, Oxford. Steve, Farnborough (Kent) 59799.

MARC BOLAN fan is in search of English newspaper material of Marc/T Rex. Please write to:— Manfred Deppe, Am Waidengraben 16, 4282 Velen — Ramsdorf, West Germany.

SPRINGSTEEN TICKETS. Swop four April 3rd for four 2nd. Phone Alan day 01-935 4455, evening 01-455 2443.

SPRINGSTEEN TICKETS swop or sell Birmingham Saturday for Friday or Manchester. 07744 51574.

SPRINGSTEEN TICKETS urgently wanted, any night. Ring 031-339 2253.

SPRINGSTEEN — TRADE cash, tapes, Wembley tickets for Edinburgh, Newcastle tickets. Also lift to Manchester gigs from London. — Bob 01-377 8000 ext. 528 daytime.

STRAY CATS stuff. Anything considered. Box No. 4183.

WILL SWOP two £6 April 2nd for any other Wembley date. — Tony evenings: Epsom 24881.

2 ANTS tickets wanted. March 28th. Mrs. Goacher, 2 Weald View, Castle Hill, Brenchley, Tonbridge, Kent.

NME CLASSIFIEDS

are seen by over 400,000 more people than our nearest selling rival

SOURCE NRS JAN-DEC 1980

INSTRUMENTS FOR SALE — 22p per word

FENDER PRECISION, white body, rosewood neck with case, £170.00. 08954 45306.

MIXER NEEDED? Studio engineer with HH 16 channel mixer and effects module seeks position with good band. 061-442 0592.

OVATION CUSTOM Legend guitar and case, beautiful condition. £350.00 o.n.o. Ring Keith on 01-837 7925/01-595 5389.

TENOR SAXOPHONE plus accessories. Three months old, excellent condition. Would suit student. £220.00 ono. 01-674 8080.

THOMAS LE Grand electronic organ. Various stops, rhythm section, pedal board. Vgc. Tel. 01-229 9641, ext. 429 after 6pm.

VOX AC3055 amplifier. Excellent condition, only one month old, £150.00. Twyford (Berks) 345048.

SITUATIONS VACANT — 22p per word

ALTERNATIVE EMPLOYMENT with record companies, radio stations etc. Full-time, part-time. Experience unnecessary. "Music Employment Guide"; "Radio Employment Guide" and "British Music Index" (includes 800 helpful addresses). Regularly updated by computer. £1.20 each; all three £2.50. Hamilton House Publishing, Staverton, Devon.

JOBS AT Sea. Oil Rigs, liners, high wages for inexperienced men, women, best guide, £2.50, also, Working Holidays Directory, £1.50, both guides £3.00. Quality Supplies, Office 16, 5 Saville Place, Newcastle-upon-Tyne, NE1 8DQ.

500 EASY, Profitable Homework Opportunities Directory for men, women, all areas, £1.50. Quality Supplies, Dept. (NME)16, 5 Saville Place, Newcastle-upon-Tyne, NE1 8DQ.

RECORDS FOR SALE — 25p per word

A GOOD cash offer for those unwanted L.P.'s/45s/cassettes. All types bought provided condition excellent. Send list detailing titles, condition. (S.A.E. appreciated). Stop, Look & Listen, Hayle, Cornwall.

ALBUM HIRE. S.A.E. details. Dianne, Taw Records, Calver, Via Sheffield.

AMBROSE SLADE, Beginnings, rarities list. S.A.E. Flat 5, 52 Langham Street, London W.1.

ANTHONY MEYNELL LP "Hits from 3,000 years ago", featuring "The Sound of Squire". £3.99 on Hi—Lo Records in the shops now.

APPLE BEATLES, Lennon rarities. Send S.A. E. to T. McLoughlin, 94 Riversdale Road, London N5 2JZ, England.

BEACH BOYS rarities. S.A.E. Listboys, 37 Watcombe Circus, Nottingham.

BEATLES GOODIES. S.A.E. Lenmac, 37 Watcombe Circus, Nottingham.

BEATLES ORIGINAL promotion copy "Hold Your Hand". Offers over £75.00. — Box No. 4188.

BOWIE, PISTOLS, Heads, many rarities. — 0242 514329.

BOWIE RARITIES. Phone 672 8068.

BOWIE, ZEPPELIN pic discs £20.00. Frodsham 31094.

CANTERBURY RECORD Fair. Saturday March 21st, Slatters Hotel. Enquiries (0843) 20336.

COSTELLO RARITIES. S.A.E. Allan, Tandleview, Beith, Ayrshire, Scotland.

DELETED LP's/Singles Our Speciality S.A.E. For Details To Skeleton Records, P.O. Box 4, Birkenhead, Merseyside.

ELVIS PRESLEY "The Truth About Me" — original on Rainbow Records, HMV E.P. "Love Me Tender", + HMV singles — "Blue Moon", "Hound Dog", "All Shook Up". — Offers. Tel Burton Latimer 2867 evenings.

JOY DIVISION, Clash, Pistols, Jam, Ants rarities. Roydon 2234.

JOY DIVISION 78 rarities £4.00. S.A.E. Eddie Wolfram, 21 Cornbrook House, Precinct Centre, Oxford Road, Manchester.

LED ZEPPELIN/Page lovely list. S.A.E. 37 Watcombe Circus, Nottingham.

LINCOLN RECORD Fair. Saturday March 28th. 11am-5pm. Drill Hall, Broadgate, Lincoln. Admission 30p. Details/ stalls phone (021) 551 1110.

MARGATE RECORD Fair, Saturday, April 25th. Nayland Rock Hotel. Enquiries (0843) 20336.

MASS MARKET, indies, imports, chart. All at discount prices. S.A.E. for free list. Mass Market, DeCourcy Arcade, Cresswell Lane, Glasgow G12.

NEIL YOUNG interview promo £15.00, Joni Mitchell interview £15.00. Nicolette Larson live promo £12.00. Box No 4184.

ORIGINAL AL CAPONE on Blue Beat. Offers Telephone 0865 730672.

PISTOLS SUBMISSION WHITE LABEL. Foxx Burning Car pic disc. Police six pack. Offers. Tel David, Rainham 50058.

ROCK ETC. SAE 84 Riley Road, Brighton.

STRANGLERS CHOOSEY, labels on wrong sides, signed. £25.00/IV E.P. £2.50. 01-834 5464 weekends.

TAMLA MOTOWN U.K. issues, many **EARLY DEMOS.** S.A.E. — Trackdown, 34 Vernon Road, Bredbury, Stockport, Cheshire.

RECORDS FOR SALE — 25p per word

RECORD PEDDLER Great New List now available!! Includes lots of bargain rarities by Joy Division, Bowie, Costello, Police, Blondie and many more heavy rock, new wave and futurists groups. Promos, demos, 12"ers, pic discs are all part of our exciting new list. Could prove of special interest to overseas customers. Just send large S.A.E. or two IRC's for your free copy to **RECORD PEDDLER, 20A SWAN STREET, MANCHESTER, M4 5JW. TEL: 061-834 3437.**

THE CRICKETS (with Buddy Holly) "That'll be the Day" (Vogue/Coral label). Also Everly Brothers "Bye Bye Love" (London label). Both original 78's. Offers. Box No. 4140.

TWO VIRGINS original Lennon record and sleeve. Excellent condition. Offers? 0481 63390.

VDGG/HAMMILL oddities. S.A.E. Refugees, 37 Watcombe Circus, Nottingham.

PERSONAL — 36p per word

BLACK REVOLVERS. Spike Violent, Vile Nial, Ultra Maniac, John Swine. All real punks, skins be ready.

FEMALE INTO H.M. seeks male headbanger (20-22). — Worthing area. Box No. 4182.

FLYING SAUCERS? S.A.E. details, British UFO Society, Woburn Place, London WC1 0LW.

GIRLFRIEND WANTED. Phone Kev, Coventry 501027 any Thursday 6 pm to 6.30 pm or Sunday 5 pm to 6 pm.

GIRL PENFRIENDS wanted for guy in Ulster prison. Anywhere. Box No. 4186.

JANE SCOTT for genuine friends. Introductions opposite sex with Sincerity and throughtfulness. Details free. Stamp to Jane Scott, 3/NM North Street, Quadrant, Brighton, Sussex BN1 3GJ.

KING STIM good luck on Thursday, keep your cool. Love from the **DOGS.**

LIVERPOOL NEW Manx Hotel. Bed and breakfast, singles from £8.50, doubles or twins from £14.00 only. 3 minutes walk from Liverpool Anglican cathedral and five minutes city centre. Phone Jim Gilmour, manager, 051-708 6171 or write for tariff and free map of Liverpool. New Manx Hotel, 39 Catharine Street, Liverpool L8 7NE.

NIGEL DOBSON — Enfin, Cheri! Bon 23e anniversaire, mon petit Topinambour! Amitiers, Marie XXX.

PATCHOULI OIL, ½oz bottle £1.25 to: Home Herbals, Gasferry Road, Bristol 1.

PENFRIENDS ALL ages. Send stamp for brochure: Pen Society, (A.25), 1-7 Wigan Lane, Chorley, lancs.

60'S SOUL male seeks friends. Manchester. Box No. 4183.

SPECIAL NOTICES — 36p per word

ALAN ROSS of Buxton and Kamina please contact, interested me. Box No. 4180.

CRAZY COLOURS Specialist. Domenick 65 Marloes Road, Kensington W8 937 8452.

DJs REQUIRED

to assist in commencement of industrial radio stations in Manchester, Leeds, Nottingham, Sheffield, Newport and Wolverhampton areas.

TELEPHONE: (0734) 481318
11.00am-5.00pm

I.B.N. (INDUSTRIAL BROADCASTING NETWORK)

SCHOOL OF LIBRARY AND INFORMATION STUDIES

Information is a National Resource — learn to manage it

Consider two vocationally orientated courses:
B.A.(C.N.A.A.) in LibrarianshipThree year full-time degree course

Postgraduate Diploma (C.N.A.A.) in Library Studies
One year full-time, or two-year part-time course. Mature Entry Scheme.
For further details about all courses apply:
Admissions (RM 408), Ealing College of Higher Education, Freepost, London W5 5BR. Tel. 01-579 4111 ext 2000.

LONDON EHE Ealing College of Higher Education

MUSICIANS WANTED
ALL LEVELS OF EXPERIENCE REQUIRED

Are you looking for fellow musicians with the intention of forming a band? Is your band looking for a new member? Or do you just want to jam? The Musicians Grapevine will put you in direct contact with other musicians who have your ambitions with your musical level and live in your area — anywhere in the UK. *For full details send a large SAE to:–*
The Musicians Grapevine, Department N28, Clanricade Gardens, LONDON W2. Or Call 01-439 6288.

SOUTH EASTERN ENTERTAINMENT
18 BUSHEY GREEN, CATFORD LONDON SE6
Phone 01-690 5488
SEEA

Phone orders . . . large stocks of all new guitars.

SLICED PRICES

1	MARTIN D 35	£395
2	MARTIN D 28	£378
3	MARTIN D 18	£295
4	GUILD D 40	£330
5	GUILD D 25	£275
6	GIBSON J 50	£325
7	GIBSON J 40	£299
8	WASHBURN D 26	£99
9	YAMAHA G240	£79

QUATION STATION
ARTIST ELEC £325
PACEMAKER £325
MATRIX ELEC £225
GLEN CAMPBELL ELEC ONLY £375

FOR ALL GUITARS DIRECT TO YOUR DOOR FROM THE "BIG 5" MUSIC STORES
B/CARD ACCESS ETC

BELL'S FOR EVERYTHING MUSICAL
ACCORDIONS-All types including Electronics

New models from as low as £75. All sizes from 12 Bass to 120 Bass and Free Bass models in stock. All accordions supplied with Case and Shoulder Strap. CASH or HP TERMS. Details available. Call or write for FREE catalogue today!

SEND NOW FOR FULL DETAILS

BELL MUSICAL INSTRUMENTS LTD. (Dept. MX96)
157-159 Ewell Rd., Surbiton, KT6 6AR
Please send me your latest ACCORDION Catalogue.

(Please Print) Name_____
Address_____

NME CLASSIFIEDS ORDER FORM

RATES

22p per word
Artistes Wanted, Bands, Discotheques, Employment Agency Licence, Engagements Wanted, Fan Clubs, Free Radio, Groups Wanted, Instruments For Sale, Instruments Wanted, Insurance, Musical Services, Musicians Wanted, Publications, Recording Studios, Situations Vacant, Situations Wanted, Sound Equipment, Transport, Travel, Tuition, Wanted.

25p per word
For Sale, Records For Sale, Records Wanted.

36p per word
Personal, Printing, Public Notices, Special Notices, Traders Announcements.

Box No. fee £1.80 per insertion
Heavy block capitals after the first two words are charged at double rate.

Write your ad here in block capitals. One word per box.

HEADING:			

NAME.....

ADDRESS.....
(BLOCK CAPITALS)

.....

.....

.....

DAYTIME PHONE NO .....

If you wish your name and address in your ad it must be included in the cost. If you have a box number it must be counted as three words.

All advertisements must be pre-paid.

I enclose P.O./Cheque value £.....

Post to: NME CLASSIFIEDS,
ROOM 2529, KINGS REACH TOWER,
STAMFORD STREET, LONDON, SE1 9LS

MUSICIANS WANTED — 22p per word

AMERICAN WESTERN band. Rhythm, bass, lead, drums, pedal steel. Good P.A., transport, bookings. Good future prospects. All replies answered. Please write — A. G. Smith, 9 Albert Street, Banbury, Oxon.

BASS/DRUMS urgently require guitarist. Comsats, Gang of Four, Bunnymen. Ormskirk 75583 (Paul) after 5 p.m. Answer this one!

BASS GUITARIST for middle of the road pop group. 16 years or under, vocal backing abilities required. Many gigs booked. Dean, 01-599 6117.

BASSIST REQUIRED for Erazerhead. Gigging band with complete own material set. Must have own gear and play DeeDee style. East London area. Phone Lee 552 9821 between 6pm — 8pm.

BASSIST WANTED for Fish Turned Human. Wit, committment essential. Jon 455 1925 (evenings).

BASSIST WANTED, new band, transport necessary. Watford area. Phone Paul, Ruislip 73251, 6 — 7.30pm.

BASS PLAYER wanted for punkish new wave band with major record contract. Must be competent. 720 4007.

BASS WANTED for My Captains, male or female. 4AD E.P. out soon. Oxford area. Ring Richard: Wheatley (08677) 3199.

BRASS PLAYERS, guitarist for reggae/Salsa Afro/influenced band. Gigs and recording. Brighton 776106.

DOLLS, RICH Kids, Thunders. Musicians wanted. 18 — 20. Bournemouth area. Box No. 4187.

DRUMMER, A skilful, enthusiastic player with good kit and transport needed by exciting rock group. David 450 3993.

DRUMMER INTO Japan, Bowie to join amateur musicians to form professional, original band. Phone 622 7366 or 675 1165.

DRUMMER PORTSMOUTH area, seeks band / musicians. Experience not needed. Waterlooville 58870.

DRUMMER URGENTLY needed by Stoke based band. Cheadle (Staffs) 2746.

DRUMMER WANTED. Male/Female. Au Pairs, Delta 5. N. London/Herts. Greg (01) 340 9210, Mike Welwyn Garden 29590.

DRUMMER WANTED urgently for contemporary group with record company interest. Dedication. (0384) 72680.

DRUMMER 18-22, Underground beat group. Influences Echo - Heads. New approach. 01-800 4935.

FEMALE KEYBOARD/vocals for Monochrome set type recording group. Day rehearsal. No Riff-Raff. Phone 01-584 0932 or 01-677 8772.

GUITARIST SEEKS contemporary band. M. Ellis, 68 Barriedale, New Cross, London S.E.14.

I WANT a bass player, a saxophone player and a drum player. Is there life before death and all that. Chris 01-733 0594.

KEYBOARDS PLAYER wanted for modern original group in Manchester. Creative/technique. Phone Jim, 860 7471.

LEARNER DRUMMER join complete beginners, guitarist, bassist. Must have kit. Influences Banshees, Magazine, Furs. Enthusiasm before ability. Income necessary. London area. Phone John Romford 43762 evenings.

ORIENTAL, ASIAN girl singers wanted for reggae influenced mixed group. Also wanted, female, male, black, white **KEYBOARD** players. Box No. 4179.

POSTPUNK FFUNKATEER to sing lead and play textural guitar. Steve 624 2602.

SHRAPNEL DRUMS, bass quest. C. Beefheart, P. Ubu, S. Banshees with admirations. 01-622 5016.

URGENT!! BASS needed to play modern dance rhythms. Phone Chris (01) 242 0262 ext. 2049 after 4pm.

VOCALIST WANTED. Original punk band! Contact Blair 837 0740.

YOUNG GOOD looking Everly type singer/guitarist wanted to complete duo. Contact. 01-499 1194.

ZIGMUNT, LEAD vocalist, impact, ultra, warmly welcomes musicians with new rock blood and conviction, ready for action. Ring 727 3896 for mutual discovery. Thank you.

RECORDS WANTED — 25p per word

ABSOLUTELY ALL your L.P.s, tapes, singles, videocassettes, rarities bought for 1p-£2.50 (or more) cash or exchange value. **NONE REFUSED!!** Bring **ANY** quantity in **ANY** condition to Record & Tape Exchange, 38 Notting Hill Gate, London W.11. (01-727 3539). Or **SEND** any quantity by post with S.A.E. for cash (our price must be accepted — S.A.E. for estimate if required).

ALL ALBUMS, singles. Top prices. Terminal Records, "Oakfields", Crundale, Haverfordwest, Dyfed.

BOWIE BOOTLEGS wanted in mint condition. Details to Stan Aim, Post Office Holm, Orkney Islands, KW17 2RT.

BOWIE RARITIES. Send list. Steve, 495 Winwick Road, Warrington, Cheshire.

"DAVID BOWIE" — first album on Deram label. Must be good condition. Will swop for another Bowie rarity of your choice. — Phone 01-669 8409.

JOY DIVISION live and "Ideal" (label!) wanted. Jimenez, Felbergstr. 8, D-6056, Heusenstamm, Germany.

L.P.'S, CASSETTES: Top prices paid. Send S.A.E. for estimate. — Kingsway, PO Box 48, Station Approach, Bournemouth, BH5 2HN.

PUNK LIVE rarities, buy or swap. — Anders Persson, Fack 65, 86035 Soraker, Sweden.

TOP PRICES paid for L.P.'s/cassettes. Any quantity. Send details plus S.A.E. for quotation. — Gema Records, P.O. Box 54, Crockhamwell Road, Reading, Berkshire.

VIC DAMONE tape/record "Pleasure of her Company", any price paid. Box No 4185.

PUBLICATIONS — 22p per word

GIVE UP smoking? We can help you through basic self hypnosis. For literature, send S.A.E to Self Help at 13A Ferndale Terrace, Bridlington, North Humberside.

SPRINGSTEEN FANZINE: Point Blank No. 3, 50p, large S.A.E. D. French, 11A Thirlmere Road, London SW16 1QW.

STAND AND DELIVER Fanzine. Issue 3 and 4, Cure, Toyah, Spizz, Protex, Passions, Monochrome Set, Members, many more. (50p). 8 Blackwood Street, Anniesland, Glasgow, G13 1AJ.

MUSICAL SERVICES — 22p per word

ABOUT 100 Bands, Groups, Discotheques. Keenest Prices! London's Leading Entertainment Agency. — Claymans 01-247 5531.

ABSOLUTELY FREE "Songwriter Magazine" interviews famous songwriters, explains copyright, promotion, publishing, recording contracts, royalties, song contests, setting lyrics to music without paying etc. Samply absolutely free from International Songwriters Association (NME), Limerick City, Ireland.

COPYING, BAND — parts, etc. 01-554 3213.

EARN MONEY songwriting. Amazing free book tells how. — L.S.S., 10-11 (X) Dryden Chambers, 119 Oxford Street, London W.1. (10p stamp).

IS YOUR band going nowhere — Fast? The music business is very complex. You may be **TOO** involved to solve those persistent problems of organisation, personnel, finance. If so, give Delphac Mgt., a call for an objective opinion. (079582) 3686.

LYRICS WANTED. No publication fee. 11 St. Albans Avenue, London W.4.

STRINGS PROMOTION and Publicity. Personal service. Give your attraction a reaction. Tel. 01-586 5398/01-441 0182.

TRANSPOSE MUSIC from any key to any key quickly and easily. Handy pocket size chart. Send £1.00 to D. Stanbridge, 61 North Street, Horncastle, Lincolnshire.

FAN CLUBS — 22p per word

BLUES BAND Fans S.A.E. 37 Louth Road, Holton-Le-Clay Grimsby DN36 5EA.

HEAVY METAL Club. Send stamped S.A.E. for information on Status Quo, Iron Maiden, Kiss to H.M. Club, Box 430, 15 Lots Road, London SW10.

OFFICIAL PIRANHAS Fan Club. S.A.E. S. Horne, 24 Dyke Road, Brighton.

OFFICIAL U.K. Subs Fan Club. Send S.A.E. to P.O. Box 12, Guildford, Surrey.

RUSSIANS INFORMATION. 38 Dulverton Road, Favell Green, Northampton.

SLADE SUPPORTERS Club. S.A.E. — 35 Portland Place, London W.1.

999 INTERNATIONAL Fan Club. S.A.E. 147 Oxford Street, London W1. 01-734 9072.

TUITION — 22p per word

GUITAR POSTAL Courses. Phone: 0272 421985.

STUDIO ENGINEERING in 8-track studio £15/day. 01-399 3990.

SUPERFAST GUITAR booklet. Intro rock/jazz technique, scales, lead patterns, £1.80. rockbiz, 5 Postern, Wood Street, Barbican, EC2Y 8BJ.

WOULD YOU like to play the guitar? Then contact G.J. Teaching Tapes at 69 Meadow Way, Stevenage, Herts. Please enclose S.A.E. and state New Musical Express.

RECORDING STUDIOS — 22p per word

CROW 8-TRACK. Weekday 8-hour package £45.00 (10 hours £55.00). Includes drums (Premier Resonator) and backline. Vox, Marshall, Hi-Watt, Fender, Redmere amps. Young engineers, friendly London location. 01-399 3990.

SITUATIONS WANTED — 22p per word

EMPLOYMENT IN Music Business wanted. Anything considered. Inexperienced but enthusiastic and willing to learn. — A.P. The Bungalow, Bletchley Park, Bletchley, Bucks.

SOUND EQUIPMENT — 22p per word

PEAVEY STEREO 1 K.W. P.A. system. Full details 01-771 5777.

DISCOTHEQUES — 22p per word

CHARLEY BROWN professional road-shows and D.J.'s. Woking 63863 (STD 04862).

DAVE JANSEN. 01-699 4010.

INSTRUMENTS WANTED — 22p per word

TENOR SAX. Selma/Yamaha. Sally 691 3480.

NEED SOMEONE FOR YOUR BAND?

IT'S ONLY 22p PER WORD IN N.M.E. CLASSIFIEDS.

N.M.E. — YOUR PAPER, USE IT.

LIVE!

Pic: Robert Sharp

Julie of The Delmontes

MUSIC IN A GOLDFISH BOWL

Love of Life Orchestra Delmontes

The Venue

EVERYTHING's cold and hollow in here, the colours are paling and the textures are clammy. Two groups are working with orthodox and modern musical influences and shapes but neither can manage to rise above amateurish lip service or cynical regurgitation.

It's idiotic that a group like The Delmontes should want to play the Venue, the atmosphere the place creates, or rather doesn't create, is totally at odds with their own instincts. The gap between the stage and the audience devours the wit and acerbic edge that their music asks you to believe is lying at its core. If they keep playing places like this they'll completely lose their sting, they've got enough problems as it is.

The Delmontes are sincere but dour anglophiles toying with a crossbreed of the B-52's and Martha And The Muffins. They haven't one memorable tune to their name and seem to rely on rinky dink organ and a variety of '60s shuffles to implant their ideas and distend their talent. It's not enough. They looked awkward and fragile and sounded weak, almost neutered in fact. The distanced dispassionate performance of their lead singer seemed to personify and reflect the staid indifference which is their major and unavoidable problem.

The spurious conceit evident in the monicker of the Love Of Life Orchestra spills over into their music. Compared to The Delmontes they seemed very much at home in the tinsel town goldfish bowl. They played a persistent punk muzak loosely tied to a jazz base — a sort of all-instrumental Tom Scott and The LA Express for the new age. It's a typically sanitised branch of Americana set up to deal with the more wayward developments in music over the past three years.

With proficient technical forethought everything is checked and formulated into a systematic, digital gloop. It is a bland, pre-planned illusion of luxury, lazily achieved, groping gormlessly.

This was an evening of bores, young bores and old bores. The Delmontes are armchair cults, struggling and suffocating. The Love of Life Orchestra are suffocating and celebrating their suffocating.

Gavin Martin

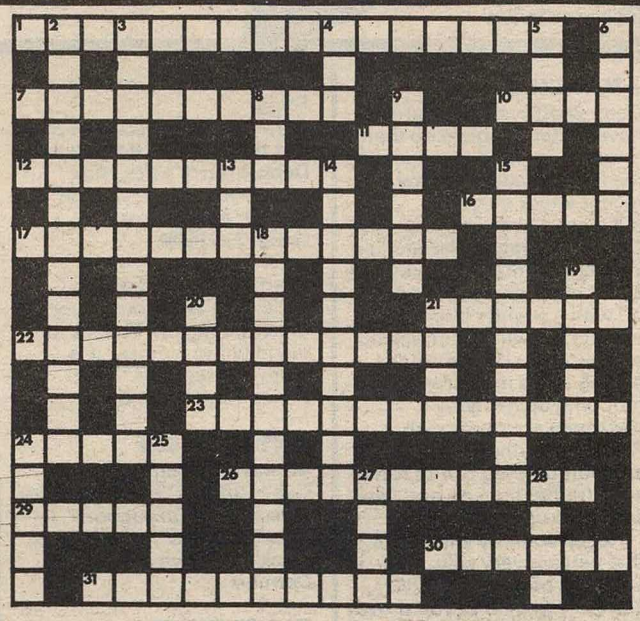
NME X-PRESS WORD

ACROSS

1 Hazard warning from current 45 (7,2,4,3)
7 Best-known pair of hornrims the celluloid side of Elvis Costello (5,5)
10 See 29
11 See 24 across
12 Dobie Gray's 'mod' classic covered in the '70s by B. Ferry (3,2,5)
16 See 8
17 *"A shattering experience"* — Barry Normal (8,5)
21 Semi-legendary UK ska/reggae label
22 'Shack Up' combo (1,7,5)
23 Early, critically-feted Sparks LP (6,2,5)
24 & 11 Controversial '70s movie which starred D. Hoffman and S. George
26 Patrick Moore's favourite from the current chart? (6,5)
29 & 10 Early Beatle No 1 (1,4,4)
30 & 27 Gene Chandler's R&B classic (4,2,4)
31 1981 movie starring Marlon Brando in cameo role for another fat fee (3,7)

DOWN

2 Eric Clapton album (7,6)
3 Marty's daughter's debut hit (4,2,7)
4 Allowing for inflation it should probably now be called *Eight!*
5 Cooke up some rice for the performer of 2 down
6 Gifted like Trevor?
8 & 16 Surprisingly unplaced in 1981 *NME* Poll, Top Male Singer category (to be read with irony)
9 Village People (you remember the Village People?) album (2,4)
13 Not Russell — the other one, with the Adolf moustache
14 Early '60s US singer with characteristic falsetto vocals (3,7)
15 Gill, Allen, Burnham and King (4,2,4)
18 Portrayed by James Stewart in the bioflick recently reshown on TV (5,6)
19 See 21 down
20 Nicholson or Jones
21 & 19 Recently jilted Billy (I Wanna Be A Teen) Idol
24 Now he's a Spizzle
25 One of the names of Wah!
27 See 30
28 Van Morrison's old band



ACROSS: 6 'Unknown Pleasures'; 9 Andy Peebles; 10 '(Girls) Talk'; 12 Rich Kids; 15 'Riders On (The Storm)'; 17 'All Mod (Cons)'; 18 Miles; 21 George (Benson); 22 Island; 23 Mensi; 24 Glenn (Tillbrook); 25 'Girls (Talk)'; 26 Grammy; 29 John; 31 'My Love'; 32 Mick Fleetwood; 33 '(All Mod) Cons'; 34 Grin.

DOWN: 1 Duran Duran; 2 Bomp; 3 Pete; 4 Julian Cope; 5 I Soy; 7 Kid Creole; 8 Public Image Limited; 11 'Kid'; 13 Carole King; 14 Cruising; 16 David; 19 Small Wonder; 20 '(Riders On) The Storm'; 27 Ruffin; 28 (George) Benson; 30 (Stevie) Nicks; 31 'My Way'.

4 · A D

SINGLES NOW

Sort Sol: 'Marble Station'

The Past 7 Days: 'Raindance'

My Captains: 'Fall' (4 track E.P.)

L.P.s SOON

The Birthday Party: Prayers on Fire

Modern English: Mesh & Lace

Mass

4 · A D

..live at 'the Venue' mar. 19..

A-Z

COLIN NEWMAN

ALBUM (BEGA 20) £2.99!

single: inventory | this picture

Beggars Banquet

The Great George Chism Ism-ism Schism

George Chism

Racism? Rockism? Fascism? Sexism? Communism? GEORGE CHISM? Death to all isms! Love,
The Ayatollah Ska Face, Merseyside.

Death to George Chism? Isn't that a little *trombonist?* Hmmm? — PDN.

I'm not all *that* little, you size-ist. — George Chisholm.

ANARCHISM

Dearest offensive bastards, I have better things to do than become enraged and upset at the flippant editing of my recent attack on your misplaced write up/down on Crass. I've since been keeping very busy fantasising violently about chopping your hands off with a slightly blunt hatchet, shoving your poison pens up your bottoms thus poking holes in your brains, mopping up my baby's diarrhoea accidents with *NME*, plastering it to the wall and bombarding it with rotten eggs (rather than go and beat someone up).

I sleep soundly with proof that you are very silly. May your ego burst, Andy Gill. I sincerely hope that you drown in your own vile goo. You'd all be as well to have a communal shit on blank paper. I don't think you're stupid — you seem quite intelligent actually, but it's your warps, kinks and perversions that worry me.

This correspondence is now closed, as are your eyes and ears.

Kisses and hugs,
A non-disillusioned Sharon, Ormskirk, Lancs.
Er, just as a matter of interest, how do you carry on when you *are* enraged and upset? — PDN.

SEXISM

Referring to I. M. Confused's (another silly name) letter *(NME 7.3.81).*
If Sting had Debbie Harry's legs, little girls wouldn't stare at him. If Debbie Harry had Sting's tits, little boys wouldn't stare at her. Sexism is about stereotypes, male and female. Watch a few adverts: you'll find not nearly so many stereotype macho men as stereotype pretty women. That's the only reason more women than men fight sexism, they're stereotyped / channelled / picked on more often. Sexism stifles all of us, men and women. And although you may not have noticed it, the male stereotype is swinging from just muscley to muscley *and pretty* - which you may find harder to contend with, unless of course you *are* Sting.
Sarah Wiggans, London SE3
But then, surely, if Sting had Debbie Harry's tits, then *everybody* would stare at him. Or am I confusing things? — PDN.

Keep up the good work at *NME*. You are about the only music paper left. Thanks for being fair to women, it is really appreciated.
A disturbed child, Sussex.

ANTI ANTISM

So Adam is charging "the kids" £3-£4 to "thank them for their wonderful support". I hope "the kids" tell Adam to "fuck off". Love and peace,
Dominic

PLAGIARISM

"He who writes in blood/Doesn't want to be read/He must be learned by heart. . ." (Adam Ant, 'The Magnificent Five').

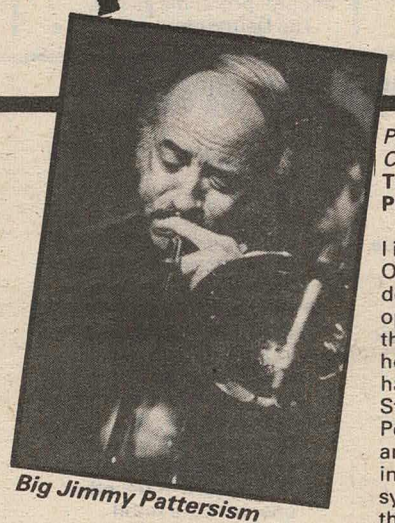
"He who writes in blood and aphorism does not want to be read, he wants to be learned by heart." (Friedrich Nietzsche, 1844-1900).

Pretentious? *Moi?*
The Strontium Dog, Clapham.

NARCISSISM

"The youth who leaves school at 14 and gets a blind-alley is out of work at 20, probably for life; but for two pounds ten on the hire purchase he can buy himself a suit which, for a little while and at a little distance, looks as though it had been tailored in Savile Row. The girl can look like a fashion plate at an even lower price. You may have three halfpence in your pocket and not a prospect in the world, and only the corner of a leaky bedroom to go home to, but in your new clothes you can stand on the street corner, indulging yourself in a private daydream of yourself as Clark Gable or Greta Garbo, which compensates for a great deal."
(E. Blair, circa 1935)

Sounds vaguely familiar, dunnit?
Michael D. Ollier, Shepherds Bush, London W12.
Yeah, I remember George Orwell used to say the same thing — PDN.



Big Jimmy Pattersism

I was going to buy the Spandau Ballet LP, but realised I wasn't dressed for it.
Middle-aged dowdy

ANTI-PASTISM (NOT TO BE CONFUSED WITH FUTURISM)

Barney Hoskyns' write-up of the UK Subs Lyceum gig was pathetic. Also, apart from being ignorant and moronic, I think old Barney must be blind and deaf. He writes: "for some reason, Anti-Pasti did not appear." This is remarkable, considering everyone else at the Lyceum saw them. You couldn't miss them, the singer had bright red hair, and they made quite a bit of noise!
Pitz, a South Norwood punk

JOY DIV-ISM

All I know is that man died, a man who alone with four other musicians laid down three killer singles and two classic albums which personally left me devastated and which I suspect had a similar effect on a great many people. Then tragically the man, a manic depressive, bid a final farewell. Gone forever, sadly missed. But no. . .

I heard the news today (oh boy), I stood alone in the record shop, I heard a record: that guitar sound, the tingling cymbals. I had to get closer, I knew that sound. Tears filled my ears — they were carrying on with a little help from their friends. I paid the man the money and made for the privacy of my own turntable. Oh, joy of joys, the only slab of vinyl worthy of a second listen since that single almost a year ago.
Philip Lansdale, Knutsford, Cheshire.
Tears filled your *what?* — PDN

I interpret the name New Order as meaning joy after despair and suffering . . . the oppressors overthrown and the people free with fresh hope and an intense happiness. Bernard Albrecht, Stephen Morris, Gillian and Peter Hook seem to me to be among the least likely people in the universe to have fascist sympathies — just listen to the music. I feel your concern is ill-founded. Forget, whilst thinking of New Order, the past of Nazi Europe. They're worlds apart. Concentrate on the present. Look to the future.
Kevin
And on that sensible note, can we bring the whole controversy to a stop? Please? — PDN

HAUGHTY CULTURALISM

I am an avid reader of both the *NME* and *Garden News* and it occurred to me this week that my two fave publications might have more in common than is immediately apparent.

You're in the habit of referring to the likes of David Bowie as "hardy perennials", 2-Tone is often described as a punk/ska "hybrid", and last week Andy Gill said the Mothmen's music needed a little "pruning".

I wonder if TV gardener Geoffrey Smith is aware of his influence on current rock verbiage? Love,
Chance, London NW3
I agree: down with flowery writing; let's call a spade a spade; hoe hoe and so on ad infinitum. — PDN

ROCKISM

Rockist is such a, well, *rockist* term — and so habit-forming. Can't you unravel it from *NME's* rich tapestry?
Sonnenschein, South Of The River.

TELEVISM

Is there no justice in this world? No sooner am I made unemployed than *Grange Hill* ends its run. I can't even breed a healthy schoolgirl fetish.
Tucker Rumble

FASCISM

So *NME*'s at it again, pushing politics down our throats with promotional features on the Anti Nazi League. Before all you impressionable, mixed-up idiots out there go and blow the dust off your old ANL badges (circa '78), consider the following:

Why does *NME*, whilst posing as a music paper, blandly include articles championing Marxism and Marxist/leftist organisations amongst its musical features, thus suggesting that the two are inseparable and therefore we should subscribe to both? If *NME* really feels that its readers are unable to formulate opinions for themselves without the aid of its propagandising, it might at least do the honourable thing and present both sides of the argument.

So go on *NME*, give the National Front the same opportunity to state their case. Or are you afraid of being investigated by Mr P. Hain's intelligence?
Non-aligned, Wolverhampton.

Nazi marches have been banned since they endanger public safety. Liberalism is so deeply entrenched in English thinking that no government would dare ban an ANL march. Both Nazis and ANL thrive on fear, ignorance and publicity. Publicity (good or bad) is principally sought through confrontation. The ANL are too dishonest to openly promote their real cause. That's why they don't carry posters of their beloved Benn or Brezhnev. Orwell's vision will be achieved by fascists or communists. Personally, I'd like to see the limited experiment (democracy) survive a little longer.
S. Smith, Moseley, Birmingham

Whether the Anti Nazi League like it or not, people have the right to hold and express whatever opinions they choose in a democratic society — even if those views are in themselves undemocratic. Do the League subscribe to the view of freedom of speech for everyone except the right? I am sometimes cynical enough to believe that the League is as odious as any political movement which helps to divide society whilst claiming to unite it. Or am I just another "Nazi" to be "removed"?
Du Bone, Bristol.
***NME* doesn't "champion Marxist/leftist organisations" or suggest they are "inseparable from the music". On the contrary, we're always on guard against the possible manipulation of organisations like the ANL or RAR by leftist authoritarians, while to suggest that the music covered by *NME* — everything from Abba, Crass, rockabilly, jazz, funk, reggae, punk, 2-Tone etc etc etc — is in itself "leftist" is evidently nonsense. There's a dangerous and stupid notion around that to be anti-racist, to be anti-fascist, to be anti-World War III, automatically makes you a card-carrying Marxist rather than someone concerned about the threat to liberty posed by the likes of the extreme right. There are alternatives to the usual dogmas of the left, right and soft-centre. — Neil Spencer.**

It is a great pity that the same people who watched *Question Time* (5.3.81) didn't read a copy of *NME* published on the same day. If they had, they would have read the most informative and timely article about the Anti Nazi League, rather than listening to a most uninformed and pathetic speech from a Tory MP. He said what no doubt a lot of people find most convenient to say: "The National Front and the ANL are just as bad as each other." I would just like to say that if the Germans had had a movement such as the ANL, six million Jews would not have been exterminated and poppies would not have to be worn once a year.
D Day
PS: following Thatcher's verbals with Reagan and her outburst in church, should not this country's slogan be "Make bombs, not jobs — you know it makes cents."

SARCISM

MAGGIE THATCHER: Now You See Why I Fight These People (U-Turn).
Following her recent smash hit 'I'm In Love With An Ageing Film Star' comes this snappy little gem taken from her solo concert at the Church of St Lawrence Jewry, part of her current Preaching To The Converted Tour, every one a guaranteed sell-out. A certain hit, should reach number 10 at least. And if this is any indication her up-and-coming 'Rocket To Russia' duet with Ronnie Reagan will be a world-wide devastating smash.
DK, Bridgwater, Somerset.

FATALISM

I wish it to be known that, due to the impending end of the world and to hurry things a bit, Fame will now be doled out in 11½ minute slots.
God
Don't tell us, tell Steve Strange. — PDN

Edited by PAUL DU NISM

GASBAG 5-7 CARNABY ST, LONDON W1V 1PG

T-ZERS BLOWS ITS FUNKY HORN

HARK what's that honk we hear encroaching from the distance? A new trad jazz revival or the first stirrings of funky trumpet chic? Seems that nobody is seen without a suitable brass accessory these days, be they one Harry Deborah, who recently graduated from The Muppet *frog scout troupe to fashionable disco combo Blondie. Madness' Chas Smash proves that puffed up chic has filtered through to the East End, though ACR's surly Simon Topping — pouting into a mouthpiece far left — claims it's all "bloody daft" anyway and doesn't know what he's doing on this page . . .*

AT LONG last love revived: **The Clash** have not only scotched the persistent rumour that **Mick Jones** has been replaced by **Professional** namesake **Steve,** but have also sought career guidance from erstwhile exile **Bernard Rhodes,** who has graciously agreed to take the boys in hand again, despite the acrimony and legal squabbles surrounding their split. Bernard will be collaborating with **Kosmo 'Quest' Vinyl,** the gang's current impressario. And just to prove that all rifts — internal and external — are well and truly sealed, they're already rehearsing for an upcoming US tour. Their only action on the home front is a remix single release of "The Magnificent Seven'. Aw shucks, *T-zers* just loves a happy ending . . .

A SURPRISE low-key debut 'jig' at Liverpool Plato's for the new **Jah Wobble** group, called **Ker-ang.** The combo features ex-**PiL** drummer **Jim Walker,** Wobble his-self on bass, and **Dave Maltby** (who prefers to be known as **Animal**) on the guitar. The set included some 'Metal Box' material, but was all-instrumental, no vocal, and our observer describes the sound as "really unusual". Wobble, it seems, has plans to make this an ongoing thing, so watch out for further dates . . .

Some *tres* colourful and impressive artwork on the up'n'coming (at last) debut LP by Edinburgh's **Scars,** 'Author Author' . . .

Fritz — y'all remember Fritz, don't you? — the erstwhile **Nip,** has started up a new group with his girlfriend, as yet unnamed. The group, that is, not his — oh forget it . . .

Last week's **Gerry Anderson** convention at the Venue (held in honour of the proto-futurist puppeteer) was *so boring* that our photographer brought back a bunch of pics with "boring" scribbled all over them, while our reporter took himself off to Paris straight after and hasn't been heard of since. Sounds like a job for International Rescue . . .

Are **Buzzcocks** finally splitting up? Pretty strong rumours to that effect have certainly been in the damp Manchester air for the past week or so. Approached in Leeds at the **Girls At Our Best!** debut on Friday night, manager **Richard Boon** would neither confirm nor deny the tales of a split, but a statement can be expected soonish. Drummer **John Maher** seems set to join **Pauline's Invisible Girls** on a more full-time basis, **Pete Shelley** has some solo work to be getting on with while **Garvey** and **Diggle** have their own projects too. Confessed honest Boon: "I haven't really been that enthusiastic about the stuff they've been putting out as a group recently." Not the only one. If the split is confirmed, the 'Cocks track on the *NME* C81 would stand as their last recorded work . . .

If you'd like to put in a bid for **Paul McCartney's** tour van, **Chrissie Hynde's** Fiorucci trousers, or any assorted artefacts signed by **Stray Cats, Ian Dury** and **Kate Bush,** then your big chance comes next Friday evening at 7.30, with a Spectacular Rock and Pop Auction being held in Studio One in Abbey Road. All proceeds go to the Cystic Fibrosis Research Trust . . .

At **The Wanderers'** (ex-**Shams** plus **Stiv Bators**) less-than-capacity Lyceum gig was **John McVicar.** Doubtless out of loyalty to his friend **Dave Parsons,** McV was decidedly vague when asked his opinion of the show. We agree with him . . .

And a big 'Hi!' to reader **Graham Attrill** of the Isle Of Wight, the mystery anonymous 25th **Clash** Caption Comp winner . . .

If someone puts up the production budget, **Beau "Phew" Bridges** has agreed to play the title role in a **Bill Haley** biopic . . .

Next **Theatre Of Hate** single, 'Rebel Without A Brain', to be produced by **Mick Jones** . . .

MARK, the singer with **The Bad Actors,** called round to register bewilderment at the ongoing dialogue in last week's *Gasbag* over the ad/pic sleeve for their new 'Strange Love' single (the one that shows the girl tied up). He says the sentiments of the song in question actually condemn the metaphorical tying-up that goes with any interpersonal relationship scenario, that there's no question of them being anti-women in intention, and feels they've been unjustly singled out. And so the great debate rages on. Well, reader, what do *you* zzzzzz . . .

Robert Molnar, good buddy of **B-52** frontman **Fred Schneider,** is picking up more and more publicity for his paper couture — those throwaway, tongue-in-chic polypropelene paper replicas of St Laurent and Karl Lagerfield ballgowns that retail at attractive, fifteen-buck sort of prices. So far his order for the paper panties (just 75 cents to you) which Fred was promoting for him on the last B's visit here have reached 84 million . . .

To **The Who's** reception: a launch for their long-awaited new album cover (it comes with a record inside, apparently). The assembled and unusually orderly guests seemed far more interested in cornering such celebrated contemporary daubers as **Peter Black, Allan Jones, Patrick Procktor,** etc and getting them to sign the limited edition sleeve prints. Off in another corner, the Fleet Street vampires only showed interest in the news that both **John Entwistle** and Kenny Jones are estranged from their respective wives . . .

Townshend, meanwhile, revealed that **David Bowie** recently admitted to him that he's got the world's best collection of early Townshend demos. It seems that in the '60s DB was a staff writer at Essex Music — the company which published The Who's songs — and he used to regularly swipe all the demos which Pete would submit to the company . . .

T-zers *has been ordered by the Rough Trade Quality Control Committee (sitting above), pic courtesy reader Michael Andrews, to relay the following messsage to C81 cassette subscribers that it has finally o.k.ed the masters, meaning you'll be receiving your copy of the special NME/Rough Trade tape offer through the post very shortly. Honest.*

Pete Petrol, the ex-**Spizzoid** who became a **Repetition,** is as of now an ex-Repetition as well. Here is his statement: (*—Censored for being too boring — Ed.)*

Pete's plan now is for a **BEF**-style organisation called **Panorama** . . .

Pop Group manager **Dick O'Dell** is looking for a suitable headline act to play the Rainbow at the climax of a May 1st workers' march. If you are that suitable headline act then why not get in touch? . . .

And the ever-helpful *T-zers* now brings another plea, this time from **Tom Kiernan,** Midlands fanzine writer, who has been granted free use of Wolverhampton's Civic Hall on the afternoon of April 4 for fund raising purposes. The idea is to open a centre where local unemployed youth can flob around on video and recording gear and fill up on subsidised coffee. First **The Specials** looked likely but proved unable. Ditto **The Beat** and **UB40.** And now Kiernan is going to look an utter mugwump and actually have to hand the authorities back their hall unused unless one or more musical outfits steps into the breach. Interested? Contact **Dennis Turner** at Wolverhampton Civic Centre . . .

Noted rude boys **The Jam** are featured in LA porn paper *Hollywood Press* . . . not posing, we're given to understand, just in a favourable article separating the picture spreads . . .

Wah! Heat have got a label deal with Warners, while one-time Sirelings **The Undertones** have done the same with RCA . . .

In their rush to buy up Scottish properties, various media personnel were seen "enjoying" Stirlingshire's **FK9** at West Hampstead's Moonlight Club. Their transparent enthusiasm wasn't shared by an **Errol Golddust** minion who described them as "Godawful" . . .

Kuddly karate black belt superstar **Teddy Pendergrass** pulls a hefty 25 per cent royalties from his US albums — and that's not to mention the money he makes from his sweet concessions — Pendergrass bubblegum and chocolate teddy bears are popular candy store items. The Man will be bringing his "For Women Only" show to London in April. Sounds sexist to us . . .

Not to be confused with our very own **Belle Stars,** a group of NY Francophiles going under the singular name **Belle Star** have just released a single on the US indie (Just Another) Multinational Corporation, which will be available here shortly via Rough Trade. The NY variation claim to have been in existence some four years and attribute their anonymity to a wall of silence policy practised by the home press on local bands . . .

Next Monday sees the second gathering of **A. Rebours** at London's exclusive Porchester Hall, W.2. After Rebours glamourous debut in January, a hoity-toity turn-out is expected for Bristol's own burundi-powered **Pigbag** and un-named "special guests" . .

A new world record for non-stop guitar playing has been set by **John Marshall,** a Nottingham music teacher and occasional folk performer. Starting at 10.15 am on Wednesday, February 18, John plucked on until 12.15 pm on Saturday the 28th . . . clocking up a grand total of 230 hours, and so convincingly surpassing the existing US-held record of 200 hours.

STOP PRESS: First pictures coming through of trombone chic pioneer Kevin Rowlands' brand new Dexy's line-up pictured at rehearsals in the family front room in preparation for their debut concert at Wishaw Village Green Summer Fayre. (Surely some mistake here — Ed).

NME NEW MUSICAL EXPRESS

EDITORIAL
3rd Floor
5-7 Carnaby Street
London W1V 1PG
Phone: 01-439 8761

EDITOR
Neil Spencer

Deputy Editor
Phil McNeill
Features Editor
Tony Stewart
News Editor
Derek Johnson
Associate Editors
Charles Shaar Murray
Monty Smith
Production Editor
Stuart Johnston
Special Projects Editor
Roy Carr

Staff
Max Bell
Paul Morley
Adrian Thrills
Chris Bohn
Paul Du Noyer
Gavin Martin

Design
Caramel Crunch

Photography
Pennie Smith
Anton Corbijn

Contributors
Nick Kent
Fred Dellar
Tony Parsons
Julie Burchill
Angus MacKinnon
Paul Rambali
Danny Baker
Chris Salewicz
Bob Edmands
Lester Bangs
John May
Penny Reel
Andrew Tyler
Ian Penman
Andy Gill
Graham Lock
Cynthia Rose
Vivien Goldman
Lynn Hanna

Cartoons
Tony Benyon
Ray Lowry
Research
Fiona Foulgar
New York
Joe Stevens
(212) 674 5024
Mick Farren
Richard Grabel

ADVERTISEMENT DEPT.
Room 2529
Kings Reach Tower
Stamford Street
London SE1 9LS.
Ad Director
Percy Dickins
(01) 261 6080
Ad Manager
Peter Rhodes
(01) 261 6251
Classified Ads
(01) 261 6122
Live Ads
(01) 261 6153
Ad Production
Brian Gorman
Pete Christopher
Lee McDonald
(01) 261 6207

Publisher: Eric Jackson
IPC Magazines Ltd.
Production of any material without permission is strictly forbidden.

BETTER BADGES

This Last Week			
1	(1)	Ant Music	20p
2	(8)	Ants — Physical	20p
3	(—)	Protest & Survive	20p
4	(—)	Undertones — See No More	20p
5	(—)	Ants Invasion	20p
6	(—)	Beat — Stand Down Margaret	20p
7	(2)	Ants No 1	20p
8	(4)	CND	20p
9	(—)	Ants No 6	20p
10	(9)	Siouxsie — Israel	20p

NEW RELEASES
New Order — "Ceremony" 1"; Gang Of Four — "History" 1¼"; Delta 5 — "D.V." 1"; Pere Ubu — "Art Of Walking" 1"; Crass — "Nagasaki Nightmare" 1"; U.K. Decay — "Unexpected Guest" 1".

NEW FANZINES (inc P&P)
ID3 — Fashion Fanzine 85p; Over The Top 1 — Heavy Metal 40p; Panache 15 — Ants Special 45p.

ADD 15p P&P FREE LIST
286 PORTOBELLO RD
LONDON W10 0K

Published by IPC Limited, Kings Reach Tower, Stamford Street, London SE1 9LS, at the recommended maximum price shown on the cover. Editorial and Advertisement Offices: Kings Reach, Stamford St., SE1. Printed in England by EMAP Provincial Newspapers Limited, Kettering, Northants. T.U. Registered at the GPO as a newspaper. Sole Agents. Australia and New Zealand, Gordon & Gotch (Asia), South Africa, Central News Agency Ltd., East Africa,

ULTRAVOX

SLOW MOTION • DISLOCATION
QUIET MEN • HIROSHIMA MON AMOUR

LIMITED EDITION
DOUBLE RECORD SET
IN SPECIAL PACK

LIMITED EDITION 1+1 CASSETTE

CDWIP 6691

ISLAND

DWIP 6691